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SPEAKING IN PUBLIC

BY THE SAME AUTHOR

## HOW TO SPEAK EFFECTIVELY,

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# SPEAKING IN PUBLIC:

HOW TO PRODUCE IDEAS

AND

HOW TO ACQUIRE FLUENCY,

BY

CHARLES SEYMOUR

(358, STRAND, LONDON)

*Holder of Professorships in Elocution and Recitation at Owen's School, Islington (since 1897), and at Camberwell Grammar School (1896-1907); formerly Lecturer on Reading, Declamation, and Public Speaking at Metropolitan Institutions; Teacher of Rhetoric, Public Speaking, and the Management of the Voice at Strand Studios daily since 1898.*

"We are to speak in public"

*Shakespeare, "A Winter's Tale,  
Act II., Sc. i.*



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“The author has something  
to say which he perceives to  
be true and useful. . . .  
So far as he knows, no one  
has yet said it.”

JOHN RUSKIN.

DEDICATED  
(BY KIND PERMISSION)  
TO  
JAMES EASTERBROOK, Esq., M.A. (LONDON)  
AND TO THE  
REV. F. McDOWELL, M.A., D.D. (Oxon)  
UNDER WHOM, WHILE HEADMASTER RESPECTIVELY OF  
OWEN'S SCHOOL, ISLINGTON,  
AND  
WILSON'S GRAMMAR SCHOOL, CAMBERWELL,  
THE AUTHOR LABOURED IN HIS  
PARTICULAR SPHERE  
FOR  
A PERIOD OF MANY YEARS.



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PART I  
THE VERBAL EXPRESSION OF  
THOUGHT

“ And Thought leapt out to wed with Thought  
Ere Thought could wed itself with Speech.”

TENNYSON, *In Memoriam*, xxiii, Stanza 4.







# PART I

## THE VERBAL EXPRESSION OF THOUGHT

(CHAPTERS I, II & III.)

### INTRODUCTION

BEFORE requiring the student in public speaking to consider and undertake a scheme of exercises preparatory to, and concerned in, the making of speeches, I invite his careful reading of an analysis of those mental activities which pertain to the construction of ideas and to the translation of such ideas into words.

In the course of my training of public speakers I have found abundant proof of the utility of adopting this course ; so much so, that even a casual understanding of the working parts in mind-machinery is fruitful of good.

If in the place of a cursory glance at mental phenomena in thought and words we make a serious business of examining the functions which operate naturally in the realms of both, we establish data of a most helpful kind: we determine exactly the work of the brain in the construction of ideas and verbal expression, we define the chief faculties employed in that work, we consider to what extent these faculties need developing and how such development may best be obtained.

With such knowledge as this (and more) which the analysis affords, the student-speaker approaches the ground to be covered with so much less diffidence as to lighten the drudgery of the initial stages and to quicken progress towards the goal he desires.



## CHAPTER I

### THE VERBAL EXPRESSION OF THOUGHT

#### THE VOCABULARY, WORD-ASSIMILATION

The Vocabulary, Word-Assimilation, 5-14—Two functions of the mind, 5—"Inverse" mental activity for word-assimilation and "Reverse" mental activity for word-summoning. (The former is more particularly dealt with in this chapter, the latter in the chapter following,) 7—Natural process by which the vocabulary is expanded, 8—The scholar who fails at speech-making, and the uneducated person who succeeds, 12.

IN the natural operation of mental processes which make possible the verbal expression of thought I perceive two functions to be chiefly engaged. The one completing its effort in the act of revealing to consciousness the presence of a formed idea within the mind, and the other stimulating the power of summoning words by which that idea may be conveyed to other minds.

The FIRST FUNCTION, whose energy constructs the idea, reveals activity, in ever-varying degrees of vigour, along three grooves termed

faculties, namely—the faculties of CREATION, RECOLLECTION and DEVELOPMENT, each of which I shall define in due course.

The SECOND FUNCTION of the mind operating in the verbal expression of thought pertains to a single faculty, the vital phase of which (as foreshadowed in the opening paragraph) gives power to the speaker to summon words from the subjective mind or storehouse of the memory to be used as media for the conveyance of his “created,” “recollected,” or “developed” ideas.

Having made these statements in order to indicate the most apparent act of co-operation between the two functions engaging in thought-building and word-summoning, I shall now proceed to examine closely the intricate activities of both.

Reversing the order as placed above I purpose commencing with the second, or faculty of word-summoning, as representing the more immediate need of the student-speaker. For in the absence of a higher development of this faculty no amount of thought-power will avail the speaker in public utterance.

First then, the mental effort to summon a word

pre-supposes the existence of that word somewhere within the memory. From this obvious fact the conclusion follows, that in the realm of words (mentally considered) there must have operated an activity (to be known hereafter as "Inverse") by which the mind became possessed of that word, and that the subsequent act of summoning it presumes the existence of a "reverse" activity responsive to the will.

Thus it is evident that while the mind is being trained for the successful operation of the second function or faculty of words it must be guided along lines of development which appear to point to precisely opposite directions: the one *inwards* (*i.e.* inverse activity) to the subjective mind the other *outwards* (*i.e.* reverse activity) to the objective mind. The one induces the absorption of words, and the other facilitates their recollection.

An examination of these two activities will indicate how the student-speaker must proceed to develop both.

Dealing first with inverse activity (*i.e.* the medium through which the speaker becomes possessed of his vocabulary) I must remark upon two important

facts—the inseparableness of inverse activity from educational routine and its independence of will.

Concerning the first of these I must be understood to mean that during the ordinary course of education or culture of the mind the storing up of words is inevitable. The act is not a mental intention but merely a consequence of education. This being so, it follows that the vocabulary expands in ratio to mental development in the sphere of knowledge.

The second fact in relation to inverse activity—that it is dependent of will—needs little demonstration. No mind can set a limit to the number of words it can or cannot absorb. Even in the absence of intentional mind-culture the senses whose activities make education a possibility would stimulate inverse activity independently of will. For instance, a man possessing the faculty of sight cannot help seeing, and if he cannot help seeing he cannot check the consequences of seeing, which include the indrawing and absorption of words by the memory.

Now with these two facts before us, showing that education, and the ability to express ideas in words are parallel acquirements developed in sympathetic



ratio, it is clear that, if the latter is required to assume a higher state of development than that which accompanies the ordinary process of education, specific means to that end must be brought to bear upon it.

The public speaker requires to specialise in words. He must stimulate inverse activity for word-absorption, so that his vocabulary may expand beyond the comparatively insignificant needs of thought-expression in conversation. Such methods as are calculated to produce this essential condition of successful public speaking will be duly set forth in subsequent chapters. For the moment it will be seen that I am confining myself to a close scrutiny of the public speaker's equipment, without revealing any of the means by which he may ultimately become possessed of all its parts.

In pursuance, therefore, of my examination of inverse activity I will conclude by citing the instance of an average educated person, untrained in public speaking, who has risen to address an audience.

We will suppose that hitherto his utterances have been confined to the ordinary exchange of ideas in social intercourse, under which condition of speech

he has found his range of vocabulary entirely satisfactory—regarded of course from his own point of view. But now that he is the sole speaker and is robbed of those periods of thinking-time which are afforded to each of the persons engaged in conversation, and now that the conditions under which he expresses thoughts have passed from normal to abnormal, he finds himself face to face with the difficulty that while he knows exactly what he wants to say he is unable to say it.

One may be very familiar with the popular theory that nervousness would probably be the cause of inability to express his thoughts, but, as a matter of fact, this explanation as a reason for his difficulty is of no intrinsic value whatever, because the same difficulty arises, only in a less painful degree, where no nervousness exists. The person instanced as speaking under the conditions described may labour under no disadvantage arising from nervousness and still find himself confronted with the problem stated.

The only legitimate explanation is that which establishes first the fact that a speaker's vocabulary, while being adequate for conversational purposes, is

not sufficiently ample to meet the demands imposed by the altered conditions of public speech. Again, the reason for the existence of this fact itself is that his vocabulary is limited to that range which has accrued as a natural consequence of education and not as a result of any specific effort. *Here is the gist of the whole matter* :—It is not the nervousness which is the cause of inability to express thoughts, but it is the inability to express thoughts which is the cause of nervousness. True it is that nervousness in its turn certainly does affect the effort as a whole but it does not in any sense explain away the cause of difficulty in word-summoning.

This difficulty, with which accelerated inverse activity successfully copes, presents itself during the *extempore* efforts of persons of all grades of education. Here is common ground upon which extremes of culture meet and together experience the same trouble—the scholar and the illiterate each able to do justice to his thoughts in private may equally fail to do the same thing in public.

Granting that in each case the vocabulary has been left to itself to naturally expand in ratio with the acquirement of general knowledge, a difficulty

which is present at any one point in the gradient of learning will be similarly present at any other, the difference being merely one of degree and not of kind.

The superficial success of that type of public speaker known as the "Hyde Park Orator" does not contend with the truth of the above statement or with the soundness of the theory that when the vocabulary is merely concomitant with educational development it is useless for public speaking. Rather does it support the one and strengthen the other, as will be immediately shown.

The kind of speaker to whom I have just alluded is generally an ignorant person, an agitator whose education may be even less advanced than that of the majority of his hearers, whom he presumes to instruct. He has become possessed, however, of a verbal capacity far beyond the standard of his education, and in consequence he is enabled to express his ideas without the slightest hesitation. The purpose of oratory—namely, to persuade—he sometimes achieves. And although more frequently his success is only momentary as regards results, nevertheless, in so far as possessing ability to fluently express his



ideas in public, we are bound to admit the success of his acquirement or gift.

If we could reduce this man's volubility to the level of his education we should find that before a public audience he would be as silent as a door-mute. Or, to take an opposite view, if we could raise the standard of his education to the level of his fluency we might then make a good thinker of him, but he would most certainly cease to be a public speaker. To take either course with this man's mental powers would involve the same effect. The levelling-up of his faculties of thoughts and words would produce exactly just that condition which is entirely opposed to fluent utterance. Be assured of this—that whatever knowledge is possessed, be it narrow or wide, shallow or deep, powers of verbal expression must always transcend it, otherwise either is worthless in public speech.

At this stage it is opportune to remind the reader that in the illustration last given I added no comment as to the quality of the ideas expressed by the class of fluent speaker instanced therein. The rhetorical value of his ideas their accuracy as facts, their weight in logic, their depth as thoughts, all may

be liable to adverse judgment, but still he is a fluent speaker. Hence the illustration points to the irrefutable conclusion already fore-shadowed, namely, that the student-speaker must adopt means, such as will hereafter be set forth, so to stimulate inverse mental activity for the absorption of words that his vocabulary may expand, as it were, in all directions beyond the limits of his powers of thought or his capacity in ideal construction.

By this process he may become possessed of a vocabulary which will instantly and adequately deal with every idea which his mind is capable of producing.

## CHAPTER II

### THE VERBAL EXPRESSION OF THOUGHT

*(continued)*

#### THE VOCABULARY, WORD-SUMMONING

The Vocabulary, Word-Summoning, 15—"Reverse" or outwardly-directed mental activity for the summoning of words, 16—The "taking-in" of words as an essential pre-requisite for the "letting-out" of words, 19—The permanency within the mind of assimilated words, 22—Re-statement of conclusions arrived at by analysis, 23.

IN the chapter just closed I completed that portion of my analysis of the second function which concerns the indrawing and assimilation of words for the building-up of the vocabulary.

We may now proceed to examine the opposite process or the reverse action of the mind which enables the speaker to recall to memory any of the contents of the vocabulary for the expression of his thoughts. Having done this we shall then have examined the fundamental antithesis discernible in the operation of the mental function pertaining to the verbal expression of thought.

Reverse or outwardly-directed activity is stimulated, as has already been observed, by the thinker's demand for the presence of words in the mind as media of expression. Its existence makes possible the summoning of words in immediate response to this demand.

Mental trouble in word-summoning is more frequently traceable to poverty of supply at the base of the faculty of words than to any supposed weakness of reverse activity. In other words it is only when the vocabulary is poor and meagre in scope that the summoning process is a continual mental struggle.

So far is this true in the actual experience of trained speakers that not merely does a single word offer itself in response to any special call which may be made during a momentary pause, but two or three become present, each of like meaning and varying only in degree of significance, whereupon the speaker instantly makes his choice and proceeds.

The mental act of choosing from words mentally presented does not involve difficulty. The mind at that stage of development which renders it capable of presenting two or three words, when only one is



called for, may reasonably be expected to be equally capable of promptitude in choice.

I do not forget that even fluent speakers in the circumstance of choosing among words presented, and also in the ordinary flow of speech, will sometimes employ a word whose significance is very wide of expressing the meaning intended ; but I am not referring to this possibility. I am merely saying that among the words summoned he will probably make the best choice.

To return to the matter which more nearly concerns the beginner, namely, the process in the first place of summoning words, I will illustrate by specific example the most common difficulty, its cause and its remedy.

We will imagine a speaker to be discoursing upon a popular phase of social reform, and that the burden of his speech emphasises the opinion that too generous a distribution of relief-money among the unemployed is demoralising.

During the course of his speech it happens that his mind suggests the idea which the following words represent. "Those of us who have experience in administering public subscriptions for the relief of

the unemployed know well enough that injudicious subsidising militates against personal endeavour."

We will suppose that the speaker has arrived at the words "injudicious subsidising" and that he is mentally prepared with the words "personal endeavour," but his mind has failed at the verb. He cannot summon the exact word he needs. He hesitates, mentally struggles for a word, fails to produce it and makes shift with (say) the word "destroys."

Now we may fairly conclude that the speaker had no desire to imply that injudicious subsidising entirely *did away with* personal endeavour, and yet that is the meaning of the sentence he employed. The statement so rendered I venture to regard as distinctly inaccurate. The degree implied by the word "destroys" overstates the case and the speaker himself was probably well aware of the fact when he uttered the word. But conscious though he was that the word did not exactly represent his meaning he was compelled to fall back upon it because he could not command a better. The term "militates against" would, I apprehend, have precisely represented the speaker's meaning. Now the point of my

illustration argues that the speaker's difficulty arose not from any *weakness of reverse activity* or poor ability to summon words, but solely from the fact that within the limits of his vocabulary the required words were non-existent.

You cannot summon a word if it isn't "there" to be summoned. It is more than likely that the word or phrase that our example needed had never been possessed by him. They had never formed part of his serviceable vocabulary. I say "serviceable" because a mind may have cognisance of a word and yet not possess it as a content of its vocabulary.

In the case in point we cannot doubt but that the speaker was acquainted with the phrase "militates against." He had seen it in print and when he saw it he understood its import. *But he had never made use of the words himself during speech. They had only passed beneath his eye and never over his tongue. They had never been conveyed to and absorbed by the subjective mind. In short, they had not become part of his serviceable vocabulary.*

It may be thought that I unduly urge an obvious fact by repeated implication that the "taking-in" of words is the essential pre-requisite of facility in the

“letting-out” of words : but as no small portion of this work must inevitably deal with processes of the former, it is imperative that the need for special brain-exercise in this direction should be broadly demonstrated. To this end I have attempted to enforce the conviction that facility in word-summoning depends more upon an ample supply of words ready to be summoned than upon any remarkable powers in the process of summoning.

One word remains to be said concerning reverse mental activity, or, as it was called in the foregoing paragraph, both the summoning and “letting-out” of words, and that is—any attempt at cramming in connection with word or phrase-assimilation will have little or no effect upon word or phrase-summoning. A student of oratory might start out to learn all the words in the dictionary and might succeed in retaining a large quantity of them, but the performance would not necessarily facilitate the summoning of a single one at the moment when it might be required during public speech. If a reason for this be sought it may be found in the fact that every word or phrase which inverse activity conveys to the subjective mind for absorption as a future



content of the vocabulary is a thought and cannot be dissociated from thought. The word within the mind is not retained as a mere group of letters and nothing more. The word bears its significance and it is the significance of the word as comprehended by the brain in which it exists that proves its service to the speaker. The word is the centre of the thought, the ineffaceable feature of the thought. The word facilitates the thought and the thought recalls the word.

When the eye sees a familiar word it is not the letters of which that word consists which occupy the mind. It is solely the significance of that word in the realm of thought which engages the brain. It would require some deterrent, such as peculiarity of design in the letters themselves, to attract the mind away from the significance of the word to the word itself.

These facts indicate that vocabulary-expansion is a process which cannot be forced by any system of cramming, but must proceed on the natural lines of absorption—gradual, yet accelerated by specific training. My scheme of exercises, based as they are upon the theory I have advanced regarding

possible acceleration of inverse activity, involves much hard thinking. I do not mean thinking of a necessarily deep character, but mental concentration of a strenuous kind.

The exercises enforce a conscious mental grip of words, not as words merely but as words enveloped in the thought they suggest or represent. In this manner, words not separated from their significance are borne along by inverse motion to the recesses, supposed or real, of the subjective mind wherein they are implanted as realised additions to the speaker's vocabulary.

I have said that the process involves hard thinking, and this is true; for the permanency within the mind of the assimilated word depends upon the degree of mental energy exerted in the process of absorption; the mental energy to be exerted does not end in the deep impression of the word upon the memory but requires as an essential part of the process repeated actual recall of the word in constructed and delivered sentences extemporised for the purpose.

I have before referred to the usefulness of passing a newly acquired word or phrase over the tongue.

The practice of doing so ensures its permanency and constitutes the most important phase in the whole process of vocabulary-expansion.

If to the results following the performance of exercises in word-assimilation and word-summoning we add the great benefits which accrue from actual practice in speech-making, then the required ability to express logical thoughts by means of fluent speech in public will slowly yet surely develop.

To complete the analysis of the second of the two functions operating in the verbal expression of a thought, I will briefly re-state my conclusions :

- (1) That the operation of the faculty of words involves two motions, an inverse and a reverse.
- (2) That the inverse motion labours for the accumulation of words within the memory or subjective mind.
- (3) That the reverse motion engages in the process of summoning words.
- (4) That in the ordinary course of education the accumulation of words follows as a natural consequence.

- (5) That the range of vocabulary so acquired is serviceable only for the exchange of ideas in social intercourse.
- (6) That the sphere of public speaking so far transcends the conditions of conversation as to require a purposely expanded vocabulary.
- (7) That an expanded vocabulary can only result from intentional acceleration of inverse activity for word absorption, and
- (8) That accelerated word-absorption renders the summoning of words a comparatively easy mental act.

## CHAPTER III

### THE VERBAL EXPRESSION OF THOUGHT

*(concluded)*

#### FACULTIES OF THOUGHT—CONSTRUCTION OF IDEAS

Faculties of Thought—Construction of Ideas, 25—The faculties of thought defined, 25—Faculties of mental creation and recollection, 26-7—Retentive powers, 28—Faculty of development or evolution of ideas, 29—The interdependence of mental faculties in the formation of an idea, 30—A short line of reasoning which supports the conclusions arrived at, 32.

PASSING now from "words" to "ideas" I shall define the three prominent faculties whose combined activities constitute what I have termed the first of two mental functions operating in the verbal expression of thought.

This shall be accomplished as briefly as lies in my power, yet I shall not omit any issue which I know to be essential to the student's comprehension of these faculties as employed in the mind of a speaker for the construction of ideas.



The three faculties as already disclosed are :

The faculty of Creation,  
The faculty of Recollection,  
The faculty of Development.

The order in which I place these faculties need not be taken as suggesting degrees of importance, for I shall demonstrate that the existence of each is vital to all—no one faculty being capable of discharging its office without drawing aid in varying degrees from the remaining two.

**I. THE FACULTY OF CREATION** or the power to originate an idea, is discernible in action when a speaker ceases to verbally express the ideas of others and begins to deal with his own. How far a thinker may at any time justly claim to be original is not determinable. A speaker may believe that a certain idea is the sole product of his own brain, but he cannot prove it. He can only state the grounds of his belief. The point however need not obscure our conception of the creative faculty in operation. Provided we establish what shall constitute an act of mental creation in the



realm of ideas our present purpose is served. Let it therefore be agreed that a speaker creates ideas when he ceases to base his remarks upon the opinions of other thinkers who have dealt with the same subject, and pursues an independent line of reasoning ; in short, when he thinks for himself.

2. **THE FACULTY OF RECOLLECTION** or the power to recall to memory, is employed during speech chiefly to make present within the mind a previously assimilated fact. The idea so recalled serves the speaker in many ways, and three of them are more apparent than others. They are as follows :

- (1) It is available for instant adoption in its entirety by the speaker as a fact bearing directly upon the subject he is treating ;
- (2) Its essence may be weaved into the line of thought the speaker is pursuing in order to assist amplification ;
- (3) It may be employed as the base or the starting-point of a new idea or of a fresh theme.

Speaking broadly, it is the *borrowed* idea which is the most common product of the faculty of recollection. It is in this sense that its distinction from the faculty of creation is most clearly marked.

**RETENTIVE POWERS.**—Correlative with the faculty of recollection there exist retentive powers. The possession of these enables a speaker to keep present and group together in the mind all those indefinite parts of ideas which may be requisite for the logical construction of a whole or complete thought. They obviate the need, which would otherwise exist during speech, of immediately employing the recalled idea through fear of mentally losing it, and, instead of this they (*i.e.* these retentive powers) enable the speaker to reserve it for use at the most opportune moment.

Powers of retention constitute the base of mental vision, a phenomenon which plays a most important part in prolonged expressions of thoughts. For the moment I will merely state that the least complex phase of mental picture renders service to the speaker in enabling him to keep before his mind's eye his previously thought out ideas and

the exact order in which he has decided to employ them.

3. **THE FACULTY OF DEVELOPMENT** or evolution is brought into operation when the mind develops or evolves a thought out of an existing idea. It may be described as the correlative operation of the faculties of creation and recollection. For since its activity relies upon established data a thought created from a recalled idea constitutes an act of evolvment or development.

These faculties then represent the forces which engage in the construction of ideas. Each is capable of producing a distinct class of idea and yet in the fulfilment of their respective offices each is dependent upon the others.

In what precise degree the operation of each of the faculties of thought may be influenced by the existence and activity of remaining faculties is not apparent; that dependence does exist seems to admit of no reasonable doubt. For example, it is inconceivable that the normal mind could exercise its faculty in order to create an idea in the absence of memory.

In like manner one perceives that in the operation of the development of ideas absolute dependence upon the faculty of recollection is the means for providing the base of its activity. Denude the mind of its power to recall a known fact and—*ex nihilo nihil fit*—the faculty of development is inoperative.

Lastly, the faculty of memory itself, as employed by the speaker during the verbal expression of a train of thought, reveals its dependence upon other faculties operating in the same sphere, in that they guide and control its activities. In the absence of these other faculties the memory would run wild and operate aimlessly. Just as on the one hand either the creation or the development of an idea would be a mental impossibility without the memory, so, on the other, the memory could possess no conscious existence in the absence of ideas created or developed. Thus may it be demonstrated that mutual dependence exists among the faculties which operate in the human mind for the production of ideas.

The only other point which I think it desirable to raise in connection with the formation of ideas



concerns my plan of embracing the activities of three faculties within the sphere of a single mental function.

At first view the reader may be disposed to complain of this method as being inconsistent with my statement that "each of the faculties is capable of producing a distinct class of idea"; but since it can be shown that the respective energies of the faculties, in varying degrees of influence, most palpably converge at a point where the complete idea becomes a reality, it is clear that no alternative method is available. Any theoretical plan of dealing with the faculties of thought employed in ideal construction which would separate their energies one from the other would destroy the true conception of their natural mode of action.

A very good starting-point from which it is easy to logically reason any apparent discrepancy in this matter into ready acceptance as fact is disclosed in the evidence already set forth demonstrating the absolute dependence of each of the faculties upon the others for the successful fulfilment of its function. Granting in the first place that this dependence does exist, and, in the second, that the separate activities



of the faculties combine or focus at a definite point—that point which represents the completed idea ready for verbal expression—there need be no obscurity present in one's conception of mental faculties operating as separate forces for the realisation of a whole. This conception being a true one, the inclusion of the faculties within the sphere of a single function is inevitable, considered either in theory or in practice.

The same conclusion may be arrived at in a more direct way from the following line of reasoning :

- (1) The evidence that each of the faculties of creation, recollection, and development can only be said to operate separately in the sense of forming the *character* of ideas and not in the sense of producing the ideas themselves—in the which process the existence of all three faculties is essential to each—is also palpable evidence of unity in action ;
- (2) Such unity of action establishes a triple power, which though never co-equal in

the influence which the activities of its parts bear upon the resultant whole is yet incapable of division ;

- (3) This triple activity realises a perfect oneness of purpose ; and
- (4) The oneness of purpose discharges complete ideas distinctly definable as created, recalled or developed.

In conclusion I would remind the reader that while it is true of ideas themselves, when formed, that they vary so largely in kind as to be capable of classification under widely differing heads this does not affect the principle of triple activity in the production of the idea itself. Further, while the thinker himself may be conscious of a preponderance of a single faculty employed in the formation of a particular idea, this again would not justify the supposition that if the faculty in question were separated from the others embraced within the same function it would operate successfully in isolation. For, after all has been said, it is only a conscious preponderance of the particular faculty, not a certain proof of independent activity.

I have now ended my analysis of the two mental functions within whose operations are confined the energies actuated by every struggle of the human mind to produce and give utterance to an idea.

“For words, like Nature, half reveal  
And half conceal the Soul within.”

TENNYSON, *In Memoriam*, v. Stanza 1.

## PART II

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“Words, words, words.”

SHAKESPEARE, *Hamlet*, Act ii., Sc. 2.





PART II  
EXERCISES FOR IDEAS AND  
FLUENCY

CHAPTERS IV. AND V.

INTRODUCTION.

PRACTICE in the following exercises will accomplish that higher development of the faculties of thought and words which has been shown in foregoing chapters to be essential to successful public speaking.

It will be seen that some of the Exercises are directly purposed to facilitate the construction of ideas, while others are expressly intended to stimulate fluency of utterance.

## CHAPTER IV

### EXERCISES FOR IDEAS AND FLUENCY

Exercises for Ideas and Fluency (First Series), 38-49—Exercise I, "Ideas,"—Method of Practice and Illustration, 38—Exercise II, Evolvement of Ideas, 40—Exercise III, Expansion of Vocabulary: "Substitution" Exercise (A), 42—Exercise IV. Expansion of Vocabulary: "Substitution" Exercise (B), 45

### EXERCISE I

#### IDEAS

Describe to an imaginary audience some of the articles contained in a furnished room.

#### METHOD OF PRACTICE

Stand at the side of a chair, not behind it. Adopt an easy and natural style of speaking. Avoid indecision in choosing the article next to be described. Urge the brain to attack that particular article upon which the eye happens to alight.

---

**ILLUSTRATION**

The picture which hangs upon the wall immediately in front of me is entitled *The Soul's Awakening*.

The frame of the picture appears to have been manufactured from oak-wood. The inner edge of the frame is bordered with a narrow gilt mount. The picture is suspended, by an almost invisible wire, from a brass rail attached to the wall at a distance, from the ceiling, of about two feet.

To the left of the picture there stands a bookcase completely filled with volumes in varying styles of binding. The books standing together upon each shelf are of uniform size, those upon the top shelf being of the smaller size, while those on the bottom row are large and apparently heavy.

Next to the bookcase I notice a, etc. etc.



## EXERCISE II

### EVOLVEMENT OF IDEAS

Evolve a thought out of each of the articles which were described in the process of Exercise I, or out of articles not as yet dealt with. Convey the thought to an imaginary audience.

### ILLUSTRATION

Among the fittings of the room are two electric pendants and two gas brackets. The very general employment of both of these means of producing artificial light may be regarded as an indication that each possesses advantages which neither combines.

A pedestal writing-desk occupies a position in the room near the window: to the busy man this article of furniture is indispensable. It conduces to order and method and facilitates the despatch of any kind of work in which pen or pencil is actively employed.

On the slab surmounting the fireplace there stands a timepiece reflected in the mirrored overmantel which rises above it for some six or seven feet.

Clocks, etc. etc.—Mirrors, etc. etc.

**NOTE.**—The less mental effort involved in EXERCISE I is solely due to the pre-existence of the ideas treated. The

facts described are concrete, they are actually in view, they have not to be created by the speaker, whereas in EXERCISE II the ideas are required to emanate in the speaker's mind—the original facts are used only as bases of evolution. Further, in EXERCISE I no comment upon the facts described is called for, they are merely to be described as seen : in EXERCISE II the *comment* upon the fact is the essence of the exercise.

The reason for so framing these two Exercises will be evident when the beginner is reminded that he must make sure of his ability to perform the single act of expressing a thought that is given to him from outside, as it were, before attempting the dual performance of creating an idea and verbally expressing it.

REMARK.—The Student may profitably vary EXERCISE II by expressing facts that are presented to his mind by the sense of touch. He should handle an object and without looking at it express conclusions arrived at from the sensations experienced.



### EXERCISE III

#### **EXPANSION OF VOCABULARY**

##### **“Substitution” Exercise (A)**

While reading aloud from any book frequently substitute a word of your own for that which the author has used. Make the substitutions at sight, that is to say, discipline the brain to summon promptly the required substitute so that the reading may be continuous and not intermittent.

#### **METHOD OF PRACTICE**

For the purpose of the Exercise it is absolutely necessary to read aloud. The substituted words must pass over the tongue. Preserve a fair semblance of the author's meaning by disallowing a substitute which appears to be too far removed from the significance of the word it substitutes. Avoid substituting a phrase for a single word except as a last resource.

Do not allow the brain any thinking-time, but literally substitute **AT SIGHT**,

## ILLUSTRATION OF EXERCISE III

The following maxims and truisms are excerpts from "How to Speak Effectively," pages 95, 96, 110, 117, 144, 147.\* They are employed here merely to provide matter for the carrying out of the above exercise.

## ORIGINAL TEXT

"To speak naturally is to speak as one feels, and to speak as one feels is to speak effectively."

"The enthusiasm of an earnest speaker is always infectious; it attracts, it magnetises, it co-ordinates the sympathies of speaker and hearer."

"Neither ask, beg, nor expect attention to your utterance—enforce it."

"Check the growth of mannerisms, yet preserve individuality."

"When the student gazes for the first time down the long vista of rhetorical precepts he is apt to be dismayed by the seeming complexity of rule presented to his view, and too often succumbs to the promptings of evil genii who suggest impracticability; whereupon he either retires, honestly discouraged yet determined to try, or else veils his defeat beneath the cloak of a self-satisfying conviction that there is 'nothing in it.'"

"Suppress the outward consciousness of being, in order that the spirit or inner self may speak."

In this illustration of Exercise III the mental act of substituting other words for those employed in the original text must be supposed by the student to have taken place at sight—Read Notes.

## "SUBSTITUTED" TEXT

To speak intuitively is to discourse as one feels, and to talk as one perceives is to converse efficiently.

The earnestness of a zealous speaker is always contagious; it captivates, it fascinates, it levels up the sympathies of orator and audience.

Neither request, seek, nor anticipate heed to your speech—compel it.

Repress the development of idiosyncrasies, yet maintain personality.

When the pupil looks seriously for the first time down the long avenue of elocutionary injunctions he is liable to be discouraged by the apparent entanglement of principles introduced to his notice, and too often yields to the suggestions of wicked spirits who hint at impossibility; whereupon he either withdraws, candidly dismayed, yet resolved to try, or else conceals his failure under the mask of a self-complacent assurance that there is no commensurate worth.

Restrain the conscious assertion of existence in order that the subjective self may speak.

\* A text-book on Elocution written by Charles Seymour and published by George Routledge and Sons, Limited.

"Absence of self-consciousness, and mental oblivion to things present, induces inspiration."

"Inspiration is frequently more eloquent than matter laboriously prepared."

"During the course of a speaker's vocal training a period of mechanical application of rule is inevitable. It must be faced, it must be gone through, there is no way round. The criticism of the ignorant, the censure of the cynic must be borne with patience. The alternate possession is well worth the price that is paid."

"Be assured of this; that it is only inadequate proficiency in application of principle which renders probable detection of rule, and that efficiency in principle means naturalness in manner."

The non-existence of personal assertiveness and intellectual forgetfulness of things evident subserve inspiration.

Spiritual prompting is generally more impressive than composition arduously thought out.

During the process of an orator's voice-development a time of obvious introduction of art is unavoidable. It must be braved, it must be tolerated, there is no alternative. The judgment of the untutored, the reviling of the scorners must be borne with forbearance, the eventual acquirement is well worth the trouble that is involved.

Be certain of this; that it is only insufficient ability to apply rules which renders likely the detection of art, and that effectiveness in method produces spontaneity in style.

NOTE.—The above Exercise expands the vocabulary of the speaker in the sense of familiarising his tongue with the use of many words he has formerly seldom employed, but with which he has nevertheless been acquainted.

The exercise which now follows does more than this: it will be found to reach outside the speaker's existing acquaintance with words and to bring entirely new ones into mental possession.

REMARK.—I insert this note of comparison to indicate the greater wisdom of first bringing into common use words known but seldom used, before troubling the mind to assimilate new and strange ones.

## EXERCISE IV

### EXPANSION OF VOCABULARY

#### “Substitution” Exercise (B)

With the aid of a dictionary or a book of synonyms seek out a substitute for any of an author's words and pencil it in over the printed word it substitutes: a second 'substitute' for the same word may be written in the margin of the book. As each page is dealt with in the manner prescribed read the entire matter of the page aloud, using the substituted words for those of the author.

### METHOD OF PRACTICE

Select a book printed in widely spaced type so that the pencilled insertions may be easily admitted. If the passage treated be not afterwards read aloud much of the benefit of the exercise is discounted. The passing of the newly-found word over the tongue in the expression of the thought to which it pertains is an essential part in the process of mentally assimilating that word as a future content of the vocabulary.



## ILLUSTRATION OF EXERCISE IV

“ . . . . . ,* but the insufficiency of	<i>inadequateness</i>	
fluency when it exists as the beginning and the end	<i>regarded</i> <i>prelude</i> <i>conclusion (a)</i>	(a) “ the be-all & the end-all ”
of a speaker’s oratorical powers will, sooner or later,	<i>rhetorical equipment (b)</i>	(b) accomplish-ments
have to be acknowledged by all who	<i>avowed (c)</i> <i>eagerly desire</i>	(c) conceded
merely to speak but to speak effectively.	<i>discourse</i> <i>tellingly (d)</i>	(d) forcefully
“ A speaker’s composition may satisfy the closest	<i>matter (e)</i> <i>pass</i> <i>minutest</i>	(e) dissertation
scrutiny of philosopher or logician ; it may withstand	<i>examination</i> <i>reasoner (f)</i> <i>resist</i>	(f) thinker
the strictest analysis of the most learned grammarian ;	<i>most rigorous dissection (g)</i> <i>scholarly linguist</i>	(g) most exact parsing
but if his delivery be deadly monotonous,—what then ?	<i>manner</i> <i>wearisome (h)</i>	(h) tedious, un-impressive
“ His audience may have a desire to listen ; they	<i>hearers (i)</i> <i>an appetency</i>	(i) auditors
may even try to be attentive ; but they are human,	<i>essay</i> <i>heedful (j)</i>	(j) mindful
and human senses become dulled by no process more	<i>anthropological</i> <i>sluggish (k)</i> <i>procedure</i>	(k) inert, torpid
certain of effect than the regular and never-changing	<i>unfailing</i> <i>unvarying (l)</i>	(l) dead-level
tones of a monotonous speaker.	<i>uniform (m)</i>	(m) tiresome, dull
“ Let it not appear that I depreciate the worth of	<i>seem</i> <i>undervalue (n)</i> <i>usefulness</i>	(n) disparage, decry

\* Taken from an article entitled “ Matter and Manner ” which appears on pages xx-xxiv. of “ How to speak effectively.”



*prepared ideas*  
studied matter in oratory. On the contrary, I *link (o)* attach *(o)* append

*erudite worthiness*  
a high value to literary merit, but what I claim is,

*acquisition (p)* *talents* *exuberant (q)* *(p)* endowment  
that the acquirement of such faculties as an abundant *(q)* plenteous

*successiveness* *facility (r)* *(r)* volubility  
flow of ideas, consecutiveness of thought, fluency of

*exactitude* *faultlessness (s)* *(s)* definiteness  
language, precision in choice of words, exactitude in

*a convincing (t)* *(t)* cogent  
construction,—all these, without an effective manner

*utterance* *education (u)* *(u)* schooling  
of delivery render a speaker's training somewhat

*construction* *serviceable (v)* *(v)* labour-saving  
similar to the building up of the most useful and

*costly (w)* *a complete want (x)* *(w)* expensive ;  
valuable machinery, with an entire absence, or in- *(x)* a total lack

*problematical (y) yield* *moving force* *(y)* question-  
different supply, of motive power. able

*Finally (z)* *press* *pupil* *(z)* in finishing  
“ In conclusion, let me urge upon the student in

*disheartened* *manifest (a)* *(a)* seeming  
oratory not to be discouraged by the apparent great-

*work (b)* *acquiring (c)* *branches* *(b)* labour ;  
ness of his task in mastering the numerous phases *(c)* assimilating

*subject* *delivery (d)* *prosper (e)* *(d)* words and  
both of matter and manner, for, when he succeeds effect ; *(e)* con-  
summates

*attaining (f)* *tolerable (g)* *(f)* commanding ; *(g)* con-  
in acquiring a reasonable fluency—the *sine qua non* of siderable

*an operative* *essential (h)* *(h)* vital  
the one—and a workable modulation—the indispensa-

*attribute (i)* *(i)* property  
ble quality of the other—he will then begin to

<i>realise (j)</i>	<i>slowly</i>	<i>increasing</i>		(j) become
experience a gradually improving command upon				conscious of
<i>listener's (k) regard (l)</i>				(k) notice ;
his hearer's attention.				(l) heed
<i>pupil's</i>		<i>advancement (m)</i>		(m) improve-
"The student's continued progress in fluency and				ment
<i>contemplation (n)</i>				(n) reflection
modulation and his further earnest consideration and				upon, medita-
<i>investigation (o) aspects of</i>				tion
study of other phases in oratory, such as those referred				(o) diligent
<i>passages (p) disclose (q)</i>				research
to in the foregoing paragraphs, will reveal to his				(p) sections ;
<i>mind</i>		<i>likelihood</i>		(q) unveil
imagination, from time to time, the possibility of				
<i>developing (r)</i>	<i>sway</i>	<i>firmer</i>		(r) procuring
acquiring still greater influence and still greater				
<i>grip</i>				
control.				
<i>realise (s)</i>		<i>enunciation</i>		(s) discover
"He will next detect, during the delivery of a				
<i>dissertation</i>		<i>an enlivening (t)</i>		(t) stimulating
speech, the growing presence of a quickening sym-				
<i>agreement (u)</i>		<i>hearers</i>		(u) accordance
pathy between himself and his audience ; he will				
<i>due season</i>		<i>supposing (v)</i>		(v) condition-
also, in the course of time—provided always that				ally
<i>remain true (w)</i>		<i>aware</i>		(w) preserves
he continue faithful to his task—become conscious				fidelity
<i>liberal (x)</i>		<i>zeal</i>		(x) abundant
of a more generous response to his enthusiasm,—a				
<i>reflection</i>	<i>compulsorily</i>	<i>unrestrainedly (y)</i>		(y) freely
response, perhaps forcibly extracted or willingly				
<i>rendered</i>	<i>present</i>	<i>permanent attribute (z)</i>		(z) character-
yielded, yet existing always as a natural condition				istic
<i>to</i>	<i>platform utterance</i>			
of his public speaking.				

<p>“Thus, as the student, stage by stage, masters his principles, so in corresponding degrees will he be enabled to guide, influence and control his audience ; and thus, step by step, will he be attracted towards his goal, until, attracted by an ever-receding horizon into the fullest and broadest comprehension of the whole art, he may look to find himself possessed of a potent force by which he will hold the multitude, as it were, in the hollow of his hand.</p>	<p><i>devotee</i>    <i>step</i>    <i>step</i>    <i>controls</i> (a)</p> <p><i>precepts</i>    <i>relative measure</i> (b)</p> <p><i>direct</i>    <i>persuade</i> (c)    <i>constrain</i></p> <p><i>listeners</i>    <i>grade</i>    <i>grade</i>    <i>allured</i> (d)</p> <p><i>destination</i> (e)    <i>drawn</i></p> <p><i>retreating</i> (f)    <i>boundary</i>    <i>un-</i></p> <p><i>derstanding</i> (g)    <i>process</i>    <i>expect</i></p> <p><i>master</i>    <i>an authoritative attractiveness</i> (h)</p> <p><i>crowd</i>    <i>concave</i> (i)</p>	<p>(a) governs</p> <p>(b) equal quantities</p> <p>(c) induce</p> <p>(d) attracted</p> <p>(e) object, aim</p> <p>(f) withdrawing</p> <p>(g) mental grasp</p> <p>(h) puissant influence</p> <p>(i) vault</p>
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NOTE.—In the case of the first of the two Exercises the aim of the student should be to make the exercise as strenuous as possible. He should substitute at sight and rigorously exert the brain to quickly recall words from what may be termed the rear-most place in his memory : by so doing he brings into familiar use many of the words he has previously seldom employed.

In the case of the second of the two Exercises the brain effort is not at all strenuous : the work is slow and entirely studious. It involves the use of the synonym-book and dictionary for the avowed purpose of finding a word new to the speaker.

## CHAPTER V

### EXERCISES FOR IDEAS AND FLUENCY (*Second Series*)

Exercises for Ideas and Fluency (Second Series), 50-61—Exercise V, Creation of Ideas: "Theme" exercise, 50—Exercise VI, Creation of Ideas: "First Noun" exercise (A), 55—Exercise VII, Creation of Ideas: "First Noun" exercise (B), 57—Exercise VIII, Creation of Ideas; "First Noun" exercise (C), 60.

## EXERCISE V

### CREATION OF IDEAS

#### "Theme" Exercise

Set down a column of ten or twenty words. Improvise a speech upon any theme which the first word in the column happens to suggest to the mind. Pursue the theme, introducing into the speech each of the words following successively. As each word is introduced employ it to assist the progress of thought and the development of the fresh ideas.



Do not depart from the original theme ; this should be maintained throughout.

REMARK.—The benefit of the following exercise accrues from the exertion of the mind to undertake and successfully carry on a threefold mental employment—inventing ideas, summoning words, and preserving sequence and intelligibility.

The prospect of talking nonsense during the performance of the exercise need not cause grave alarm, for the student will at once perceive that it is not the result and product of the mental effort which in this instance is required to be of worth, but that it is the mental effort itself which alone constitutes the value of the practice.

Almost any column of words will lend itself to the purposes of the exercise. As a practical indication of this, the first of a few columns of words which happen to form part of the “articulation” chapter in “How to Speak Effectively” has been “hit upon” for use in the following illustration.

Ad'-versary	Civiliz-a'-tion	Dis-tri'-bute
A-me'-nable	Con'-tem-plate	Ef'-ficacy
Anti'-qua'-rian	Con-trib'-ute	E-lon'-gate
An'-tiquary	Con'-versant	E-pit'-o-me
Ap-par'-ent	Con-do'-lence	Ev-o-lu'-tion
Ap'-plicable	Con-tents'	Ex-ec'-utive
Cap'-italist	Def'-icit	Ex'-emplary
Ca-price'	Des'picable	Fi-nance'
		For'midable.

## ILLUSTRATION

Mr. Chairman, Ladies and Gentlemen :

I was informed when I came into the hall to-night that I should have probably to face many an *adversary*, and

Adversary



- Amenable that I should have some difficulty in rendering my audience *amenable* to the principle which it was known I would advocate during the course of my remarks.
- Antiquarian I am not despondent, however, for I believe it will be my happiness to convince you that the *antiquarian* notions of my numerous opponents are worthy only of that *antiquary* Mr. Blank, who has so successfully disseminated prejudice among an unthinking faction of the public.
- Antiquary
- Apparent That the opposition to which I refer *is* influenced by prejudice is most *apparent*.
- Applicable True it is that the statements I have made from time to time in various places may not, at first sight, appear to be directly *applicable* to the subject under discussion, namely the Relation of *Capitalist* and Labour, but give me an attentive hearing for a few minutes and I shall endeavour to show you that my remarks have been entirely relevant, and, further than this, that my attitude throughout has been free from that *caprice* which has so characterised the tactics of my opponents.
- Caprice
- Civilisation Gentlemen, the development of *civilisation* during recent years requires us to *contemplate* this social problem with much seriousness, and to *contribute* all that lies in our power to bring about a solution.
- Contemplate
- Contribute
- Conversant I do not doubt but that there are many here present who are *conversant*

- with some aspects of actual cases of distress calling for the sincerest *condolence*.
- Condolence
- And what do you suppose has been the cause of this recent commercial depression? Let us look into the *contents* of the various resolutions which are shortly to be proposed. What do we find? That in no single instance has provision been made for a possible *deficit*.
- Contents
- Deficit
- In my judgment this circumstance alone fully justifies our condemning the methods which these resolutions are intended to uphold.
- I am forced to believe that there are ulterior motives for the extraordinary omission which we have discovered; motives which can only be described as *despicable*.
- Despicable
- Of one thing we are certain, and it is this: that so long as our opponents are permitted to *distribute* literature which inaccurately treats the financial side of the question, so long will the *efficacy* of our endeavours be extremely doubtful.
- Distribute
- Efficacy
- I must not, however, unduly *elongate* the gloomy aspects of the case; therefore, I will at once proceed to give you a brief *epitome* of the successful and encouraging work which has been accomplished.
- Elongate
- Epitome
- You will remember that we began operations with but little hope of immediate development.
- Evolution
- Our *evolution* was discouragingly

Executive      slow, but in course of time the *executive* of the period decided to retain the services only of those working officials whose past records were *exemplary*.

Exemplary  
Finance      In this manner the *finance* and other departments of the movement were undertaken by thoroughly competent persons, with the result that to-day we are able to present as *formidable* a front of united opinion as ever attempted to remove the grievances of any section of law-abiding citizens.

Formidable

## EXERCISE VI

## CREATION OF IDEAS

## “First Noun” Exercise (A)

Create an idea out of the first noun which appears at the top of any page of literature; express the idea very briefly. Then continue the exercise with the first noun at the top of the following page, and so on from page to page.

## METHOD OF PRACTICE

Do not remain silent until an idea comes, but assist the brain by speaking at once. Say, for example,—“This noun suggests to my mind the thought that, etc. etc.”

For the purpose of this exercise it is important to adopt the plan suggested of employing the first noun at the top of each page. By this means the faculties of the mind are disciplined to quick response. If the nouns required are extracted promiscuously there will ever be present the tendency to pass by “difficult” nouns, and to seek only those that seem easy to attack, whereas if the mind is compelled to deal with the first noun at the top of each page and with nothing else *but* the first noun the faculties, though stubborn at the commencement, will yield under pressure to the speaker’s demand.

This forcing of mental activities is the most useful part of the exercise.

### ILLUSTRATION

Ladies and Gentlemen: The word "forcing" is the first noun which appears at the top of this page. It suggests to my mind the thought that artificial processes employed to accelerate development in vegetable culture do not commend themselves to believers in the perfection of natural growth.

[The student having spoken aloud a few such words as the above (and his remarks should never be longer than the illustration just given) he should continue the exercise without a pause by making an observation similar to the following ]:—

"I now turn over the page and find that the word . . . is the first noun in the top line. It suggests to my mind the thought, etc. etc."

REMARK.—Students may sometimes find it desirable to employ a longer introductory sentence than that suggested under "Method of Practice" in order to afford more time for the creation of an idea. The following sentence may serve the purpose—"Ladies and Gentlemen, In strict accordance with the terms of the exercise we are now practising, I have selected the first noun which appears at the top of this page. It suggests to my mind the thought that, etc. "



## EXERCISE VII

## CREATION OF IDEAS

## “First Noun” Exercise (B)

Employ the first noun which happens to occur in the top line in any page of a book to start the mind upon a train of thought. Give immediate utterance to the thought so started, and then as soon as possible *create a new idea relevant to the subject being treated and pass to it without ceasing to speak.*

## METHOD OF PRACTICE

The moment that the eye rests upon the noun to be dealt with begin to speak. Do not allow the brain any thinking-time, but compel instant utterance. Then, *without ceasing to speak*, commence the work of creating a new idea to be introduced into the original line of thought as soon as an opportunity occurs.

When it is felt that the newly-created idea is ready for expression, a “link” will have to be thought of in order to preserve smooth sequence in joining up the second idea with the first.

## ILLUSTRATION

- (1) THE THOUGHT SUGGESTED BY THE NOUN:  
Ladies and Gentlemen: The word  
“ideas” is the first noun in the top

line of this page : it starts my mind upon a train of thought in which I contemplate how remarkable a circumstance it is that there are so few professional inventors in the world. For, though only a small proportion of the ideas of an active brain may prove to be of intrinsic commercial value, these are so greatly appreciated by mankind and may command so worthy a monetary exchange that one would expect a greater number of men-of-ideas to seek renown and fortune as inventors.

- (2) **THE "LINK"**: There may be, however, certain aspects of the matter which do not occur to me, but which no doubt would throw light upon the circumstance at which I have expressed surprise.
- (3) **THE NEW IDEA**: We need not seriously deplore the sparseness of inventors. Not all new things make for the greater happiness of a people. We do not want a surfeit of innovations. Perhaps if all new inventions could be despatched to some other sphere wherein to pass that inevitable period of trial and improvement which the greatest inventions seem to need, the inhabitants of the earth might then with a better grace make those frequent changes of the old order for the new, which are by no means an unmixed blessing to the generation now existing.

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**ADDITIONAL ILLUSTRATION TO  
EXERCISE VII**

- (1) **THE THOUGHT SUGGESTED BY THE NOUN.**—Ladies and Gentlemen: The word “exercise” suggests to my mind the thought that a person who possesses a well-balanced mind may reasonably hope to improve his ability in almost any study by patient and assiduous practice of the exercises his mentor prescribes.
- (2) **THE “LINK”.**—Too often do we merely dream of ultimate achievements in studies instead of bestirring ourselves sufficiently to realise them. We gaze longingly and virtuously at some distant radiance which exemplifies our hopes of triumph, and then we look around for some royal road, unseen by others, by which we may attain our journey’s end without encountering those obstacles which beset the common path.
- (3) **THE NEW IDEA.**—We may, however, congratulate ourselves that the highway to learning is not so thorny as it used to be. Indeed, it appears that opportunities for the acquirement of knowledge are literally thrust upon us from every side.

Education is the Eldorado of to-day, and the State, recognising in the educated unit a most profitable investment for national funds, bestows this priceless nugget with a truly lavish hand . . . .

## EXERCISE VIII

## CREATION OF IDEAS

## "First Noun" Exercise (C)

DEFINITIONS.—Give a concise definition of the first noun which happens to occur in the top line of the pages of a book.

## METHOD OF PRACTICE

The definition of a noun should be attempted without any regard to the particular sense in which the word happens to have been employed by the author; consequently it is quite unnecessary to read the sentence from which the word is taken. In this, as in preceding exercises, it is a good plan to speak somewhat loudly and in a formal manner, as if addressing a large audience.

## ILLUSTRATION

Ladies and Gentlemen: You have asked me to give you a definition of an idea—the word "idea" being the first noun in the top line of this page. I must be permitted to remind you that to offer an *extempore* definition of any word is a difficult mental task, and it is one that does not become easier though the subjects for definition be the commonest things in life. Hence it is

with caution that I respond to your request:—An idea is primarily an image. To this brief statement I would add that it is a perception of the mind, and lastly I shall submit that an idea is a mental construction resulting from the operation of separate motions, each contributing its quota in different degrees of intensity, but all converging to a common point where the idea becomes consciously present to the mind . . . .

REMARK.—The rigmarole leading up to the definition in the above illustration is intended to emphasise an important requirement in the three “First Noun” exercises, namely, that the student *must* begin to speak at the very moment that his eyes settle upon the word. He must say *something*. He must start the brain upon its work even at the cost of very severe mental exertion, then, having commenced to speak he would work round to his subject proper in a seemingly natural manner.

“It is easy for men to talk one thing and think another.”—PUBLIUS SYRUS, 42 B.C. *Maxim* 322.





## PART III

	PAGE
INTRODUCTION . . . . .	65
CHAPTER VI. { <i>Preparation ana</i> } Smaller Kind . . . . .	68
" VII. { <i>Construction of</i> } " Introductions " . . . . .	79
" VIII. { <i>Speeches</i> } and " Conclusions " . . . . .	91
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" That fellow seems to me to possess but one idea,  
and that is a wrong one."—SAMUEL JOHNSON.

*Life of Johnson* (Boswell), chap. v. vol. iii.



## PART III

(CHAPTERS VI-X)

### INTRODUCTION

THE student having devoted time to the foregoing eight exercises may now turn his attention to the initial stages in speech-preparation and construction as contained in the chapters which follow, constituting Part III.

How long a period of time should be given to these Exercises and to those which are to follow is not a matter that can be definitely settled. So various in degree are the powers of assimilation possessed by different persons that each must decide for himself the rate of progress admissible in passing from phase to phase of the subject as planned in this book.

Whatever the decision in this respect the student in pursuing his course of study will not, or should not, suppose that the Exercises taken in course of study will be of no further use when speech-preparation has been mastered and actual speaking begun. What

usually happens is that the practising speaker finds himself attracted to certain of the exercises which appear to be most beneficial to his particular case. To these he recurs from time to time, as often as he feels the need for a higher development in the faculties they affect.

At this point I will insert a word of warning against making too soon an attempt at speaking in public. Rather is it better to err on the side of prolonging the period of exercise-practice and secret speech-making than unduly to rush into a public maiden effort.

That the first speech in public should be attended with some measure of conscious success is vital to future progress. Modest though that success may be, its effect in stimulating greater effort will be out of all proportion to the achievement itself. It will inspire hope for the future and produce just that keenness for the continuance of the study which cannot fail to effect advancement.

On the other hand, hopeless failure at a first attempt may seal the mouth of a sensitive speaker for many a long day, perhaps for ever. Hence you will judge how important it is to postpone the first attempt to address an audience until the mind is somewhat familiar with the work it is asked to perform.

I speak on this point in the light afforded by the



actual experience of many a pupil. With this knowledge in mind I am able to say it is only when the rudiments of the art have been totally ignored, or but partially eschewed, that the initial effort of a student-speaker need exhibit that halting effusion of meaningless words which sometimes characterises a maiden speech.

## CHAPTER VI

### THE PREPARATION AND CONSTRUCTION OF SPEECHES

#### THE SMALLER KIND

Preparation and Construction of Speeches (the smaller kind), 68-78—  
“Speeches should never be written out *in extenso*,” 68—Divisions  
or Sections of a Speech, 69—Kind of Ideas Required, 71—Key  
to contents of each section of a speech, 73—The Construction  
of a Toast, 73—Rough Notes, 74—Example of rough notes for  
the construction of a speech, 75—Examples of the constructed  
framework of a speech (“headings” of framework extracted  
from “rough notes”), 75—Illustration of a speech (toast of  
“The Chairman”), 77.

THE basic principle of speech-preparation is disclosed in the act of employing “points” to represent fully matured ideas. By the term “points” I mean words or phrases set down merely for the purpose of reminding the speaker of the ideas he wishes to express in the course of a speech, such points to be of so brief a nature as to leave the mind wholly unfettered as to the language he may employ in the expression of the ideas they represent.

Let it be understood at the outset that A SPEECH SHOULD NEVER BE WRITTEN OUT *IN EXTENSO*, but should be prepared in

skeleton form only. To adopt the plan I have negatived renders speech-making laborious in preparation and unnatural in delivery, besides lessening the student's chances of ever becoming a fluent speaker.

I do not wish to enter into a discussion upon the merits or demerits of speech-preparation known to be adopted by past and present public speakers of repute; but I desire to emphatically express the view that should you entertain the idea of writing out speeches in full as an allowable method it were useless to further pursue the contents of this book, for the plan runs counter to my scheme of training, and if admitted, even casually, it would obstruct your progress at every turn.

At a later stage in the present work it will be necessary to again revert to the subject of written speeches as a method opposed to the acquirement of successful public speaking. For the time being I shall ask you to remove from your mind all thought of having recourse to a plan which, I repeat, must inevitably render my instruction futile and your subsequent public utterances a failure.

Every complete speech must of necessity consist of three divisions or compartments—the beginning, the middle, and the end. These

**DIVISIONS OR  
SECTIONS OF  
A SPEECH**

may be technically described as the Introduction, the Argumentation, and the Peroration. As,

however, the second and the third of these terms are too comprehensive in meaning to be suitably

employed in connection with the smaller class of speeches with which it is desirable that I should at first deal, I shall substitute the terms "Reasons" and "Conclusion." Thus for the present our three compartments will be designated respectively.

(1) INTRODUCTION,

(2) REASONS,

(3) CONCLUSION.

Under these three headings, then, are to be classified the various ideas of which the smaller kind of speech consists.

We cannot now proceed without determining the precise nature of the speech to be dealt with first.

Of the numerous kinds of speeches from which choice may be made for the purpose of initial illustration I select THE TOAST. I do so merely under the impression that this class of speech with which the majority of persons have some acquaintance will lend itself most fitly to initial instruction in the preparation of speeches as a whole.

Not that I consider this class of speech to be the easiest with which public speakers have to deal. Indeed with some minds the task of proposing a toast involves much greater effort than that which is exerted in the public expression of ideas upon a general topic. So frequently is the proposer of a toast called upon to "talk about nothing" that the inventive faculty at such times is most sorely taxed.



No, I merely select "the toast" as that kind of speech which I think will most aptly lend itself to my initial instruction in the preparation of short speeches and from which I may conveniently pass to longer and more comprehensive forms of public delivery.

With the toast, then, in our minds as the particular class of speech to be dealt with first, I will set before you a key revealing the precise nature of the ideas which each of the sections already named should embrace.

In the first place the ideas belonging to THE INTRODUCTION, or first section will be entirely as its title denotes, of an introductory nature. *The section will involve a statement making known to the audience the object of the speech.* The speaker expresses his pleasure at rising to propose such and such a toast. If the speaker is a beginner in oratory he may content himself with the expression of this single idea as the sole content of his introduction and thus having made known the purpose of his speech he may at once proceed to the first idea of the next section. As a matter of course, however, other ideas may be legitimately included in the first section, but to these I shall refer in my next chapter.

THE REASONS section—or body of the speech—will consist of ideas which are mildly argumentative in nature. They will embrace statements setting forth the merits of the toast. Mention will be made

**KIND OF IDEAS  
REQUIRED**



of any special circumstance which has prompted the proposing of the toast, *and definite reasons will be given why the assembled company should accept, and presently respond to, the speaker's proposal.* It may be that the company addressed is well acquainted with the subject of the toast. The majority present may know more about it than the proposer, but these conditions, under which the proposer of the formal toast so frequently speaks, need not deter him from boldly setting forth what he conceives to be the best arguments in support of his proposal. That it is the speaker's business in proposing a toast to indicate reasons why it should be given and responded to is very definite, and the ideas embracing these reasons should all find a place in the second section of his speech.

Lastly we arrive at the CONCLUSION. *Here the speaker invites his audience to rise and respond to the toast* which was virtually concluded in the expression of the final point in the second section of the speech. (A remark I made when dealing with the introduction section relating to the inclusion of ideas other than its main constituent applies equally to the conclusion. The precise nature of such additional ideas will be defined in due course.) Thus from these statements concerning the character of ideas employed in the construction of a toast we obtain the following key to the contents of each section.

**KEY I\***

**INTRODUCTION:**—Ideas which make known the speaker's purpose in rising.

**REASONS:**—Ideas which show cause why the toast should be proposed and why the assembled company should agree to it and presently respond in the usual manner.

**CONCLUSION:**—Ideas which bring the speech to a suitable finish and conclude by a formal presenting of the toast in the terms of its title as stated in the introduction.

*Since we have*  
 Having now a simple plan of the contents of a short speech before us we may proceed to the actual construction of a toast in its least comprehensive form. We will suppose the title of the speech to be the toast of "The Chairman."

**THE  
 CONSTRUCTION  
 OF A TOAST**

For the purpose of the illustration following there is no need to be specific as to the occasion upon which the speech is supposed to be delivered; it will perhaps be more advantageous to generalise.

We begin, then, pencil in hand, to jot down very roughly and in the shortest possible manner, points

\* The student will bear in mind that this first key to speech-construction, displayed above, is purposely made as simple as possible, and that, consequently, it would be inadequate as a guide to anything but the shorter kind of speech, such as that which we are about to construct.

upon which we may wish to dwell during the course of the speech. This is done with **ROUGH NOTES** a total disregard for the order in which those points will be subsequently dealt with. We set down the ideas one after another, good or indifferent, just as the mere act of thinking upon the subject may chance to present them to the mind.

Take care never to compose a complete sentence when recording ideas ; there is danger in so doing, as I will presently show. Employ instead only a telegraphic style or even single words, in fact set down nothing more than is absolutely needed to subsequently recall the idea or the drift of thought that happens to pass through the mind. Not all of these "points" are likely to be of use when finally constructing the framework or skeleton of the speech, yet do not hastily reject an idea. In this initial stage of preparation you cannot afford to do so. Rather note every idea that comes and postpone its acceptance or rejection until the next stage is entered upon.

The spontaneous suggestion to reject an idea at the moment it presents itself should be resisted ; for this very idea may ultimately prove useful in giving rise to a substitute which is even superior to any of the others.

**EXAMPLE:—ROUGH NOTES**

**Toast of "The Chairman"**

*Do not  
apologize*

(1) Honour, or privilege, so great—~~forgiveness, employ fulsome language~~; (2) Refrain because jealous time thus spent; (1) His services—We glad, opportunity, express gratitude; (3) Despite busy—remembers old friends; (2) His presence proof of interest; (4) Life, instances—character; (6) Virtues, tolerance opponents; (5) Qualities—take flood—transform failure; (6) Type level-headed, &c.; (7) and so, etc. etc.

Now upon these rough notes we may proceed to build up the framework of the speech. First of all the names of the three sections—*Introduction, Reasons, Conclusion*,—will be set down one under the other, each having a bracket attached for the purpose of embracing the ideas of which each section will respectively consist, such ideas being represented merely by single words or short phrases, thus :

**FRAMEWORK OF SPEECH**

**Toast of "The Chairman."**

INTRODUCTION	{	Ideas which make known the speaker's purpose in rising	{	(1) Honour . . <del>forgiveness</del> (2) Refrain . . . . jealous
--------------	---	---	---	--



REASONS	{	Ideas which show cause why the toast should be proposed and why the assembled company should agree to it and presently respond in the usual way	}	<ul style="list-style-type: none"> <li>(1) Services . . . gratitude</li> <li>(2) Presence . . . interest</li> <li>(3) Despite . . . . friends</li> <li>(4) Life . . . . . example</li> <li>(5) Qualities . . transform</li> <li>(6) Virtues . . . . . type</li> </ul>
CONCLUSION	{	Ideas which bring the speech to a suitable finish and which include the formal presentation of the toast in the exact terms of its title as stated in the introduction.	}	<ul style="list-style-type: none"> <li>(1) "And so . enthusiasm"</li> <li>(2) "L. and G. . . . 'The Chairman'"</li> </ul>

Having reduced our rough notes to the *points* arranged in the foregoing framework, the notes are entirely dispensed with and the framework alone is employed as the sole existing guide to the speaker's utterance. In other words he delivers his speech from *headings* only.

To complete my illustration of preparing the toast of "The Chairman" I now sketch out the speech at full length exactly as represented by the *headings* or *points* in the framework. Do not misunderstand my intention in so doing: writing out



the speech does not, and never should, form any part of a scheme of speech-preparation.

## ILLUSTRATION

### Toast of "The Chairman"

Ladies and Gentlemen,

So great an honour is mine to-night in having to propose the toast of The Chairman that I might reasonably expect forgiveness were I to express my feelings of pride in prolonged and fulsome utterance.

If I refrain from so doing it is only because I am honestly jealous of every moment of my time that is occupied otherwise than in direct allusion to the distinguished subject of my Toast.

When we remember some of the numerous services Mr. Brown has rendered to us and to the public generally we gladly welcome opportunities like the present to express our appreciation and gratitude.

We especially esteem his presence amongst us to-night as affording tangible proof of his unwavering interest both in us and our aims. It is evident that despite the breadth of Mr. Brown's activities, and the consequent exceptional demands upon his time, he does not withdraw the friends of earlier days from the foremost place in his thoughts.

His strenuous life abounds in striking examples of sound judgment and

strength of character, qualities which enable him from time to time so to take the flood in the tide of public affairs as to transform imminent failure into assured and conspicuous victory. His many virtues, embracing as they do a courtly and sympathetic tolerance for the opinions of those who differ from him, all seem to combine in presenting that type of broad-minded, level-headed Britisher, whom the civilised world esteems and our Empire delights to honour.

And so, Ladies and Gentlemen, I present to you the toast of The Chairman, confidently expecting that it will be received at your hands with that degree of enthusiasm which the name of Mr. Brown is ever wont to arouse.

Ladies and Gentlemen—"The Chairman" . . .

When the student examines the *rough notes, framework*, and the finished speech of the toast of the "The Chairman" and also subsequent illustrations of the same nature, his best plan will be to work backwards, comparing the finished speech with its framework, and the framework with the rough notes.

## CHAPTER VII

### THE PREPARATION OF SPEECHES

(continued)

#### INTRODUCTIONS AND CONCLUSIONS

Preparation and construction of speeches (*continued*): Introductions and conclusions, 79-90—Character of Ideas in the introduction section ("anterior circumstance," "personal sentiment," "subject" or "purpose" of speech), 80—Character of Ideas in the "conclusion" section ("reference to future," "indirect statement," re-statement of "subject" or "purpose" of speech), 81—Key II, 83—Preparing a Toast of the "Visitors," 84—"Rough Notes" for toast of "visitors," 84—Framework of speech for toast of "visitors," 84—Illustration of Speech (toast of "visitors"), 85—A Further Illustration of Key II (A "Vote of Welcome"), 87—"Rough Notes" for the speech, 87—Framework of the Speech, 88—Illustration of the Speech, 88.

I SHALL now show how the *Introduction* and *Conclusion* sections of a speech may be extended beyond the limits ascribed to these two sections in the illustration given in the last chapter.

I associated a single idea only with each of these sections when in the last chapter I constructed the toast of a Chairman, my reason being, as stated, to simplify instruction at the outset. It will be remembered, however, that I admitted the possible inclusion of other ideas in the Introduction and

Conclusion to speeches of a slightly lengthier kind than that with which we were then dealing, and I should add that while such additions to the contents of the beginning and the end sections are by no means usual only to the more comprehensive kind of toast, they are also serviceable in speeches generally.

Let us now determine the precise *character* of the ideas which are to broaden the scope of the Introduction in a speech and which are to enlarge its conclusion, thus producing what we shall subsequently know as *Key II*.

**CHARACTER OF  
THE IDEAS TO  
BE ADDED**

I shall add to each of the single ideas already existing other two, making in all, three ideas, or points, allotted to either section.

In the case of the Introduction the first of the ideas will involve a reference to some circumstance ANTERIOR to the occasion present. To render my meaning more lucid by example I suggest that (a) the speaker might refer to *some fortunate chance which made it possible for him to attend*; (b) *he might recall the circumstance of some previous meeting*; or (c) *he might possibly speak of having met Mr. Brown last week and having mentioned to him the fact that a meeting would be held*. Each of which ideas it will be noticed refers to an antecedent circumstance.

The second of the ideas most commonly employed in the more lengthy introductions expresses PERSONAL SENTIMENT. The speaker conveys his pleasure at being present, he expresses his



appreciation of kindness received, or he acknowledges sundry obligations.

Then comes the third or most important idea which the introduction contains, namely that which has already been described in Key I, as employed to make known the SUBJECT of the discourse or PURPOSE of the speech.

In the other of the two sections with which we are now specially concerned, namely the Conclusion, its enlargement may be best accomplished by the inclusion of either (a) REFERENCE to FUTURE or (b) INDIRECT STATEMENT or (c) both.

Concerning the first of these two points—the reference to the future—I can imagine no better position for it than that to which it has been assigned, namely the first place in the last compartment of the speech, immediately following the last point of the middle section. This “reference to future” point is seldom absent in some form or another from speeches of every kind.

Just as the first point at the opening of the speech directs attention to the *past* (anterior circumstance) so it may well be deemed consistent for the first point at the closing of the speech to direct attention to the *future*.

My second *heading* in the conclusion represents *an indirect statement*. By this I mean exactly what the words imply, *i.e.* a statement that does not directly affect the purpose of the speech. It is not necessarily an irrelevant statement.



For instance, supposing a speaker is proposing a vote of thanks to a learned Professor for his Lecture upon (say) Archæology. If he, the speaker, after having made several allusions to the lecture itself desired to express the hope that the Professor would see his way to accept the invitation he had received to join a certain Egyptian exploration party, this statement could not, in any sense, be said to concern the direct purpose of the speech which was (as would have been precisely stated in the last point of the introduction) to propose a vote of thanks involving the mentioning of reasons why those who had listened to the lecture should thank the Professor for giving it. A speaker's interpolation, such as that imagined above, is not essentially irrelevant to the purpose of the speech, but it is certainly an *indirect statement*, and the best position for it in the framework of the speech is the second place in the Conclusion Section.

Then follows the third and *last point*. In this the speaker, as stated in Key I, formally proposes to his audience the vote of thanks, toast or resolution, as the case may be.

Having now decided upon the nature of the ideas to be concerned in the enlargement of the Introduction and Conclusion to a speech, I may therefore reduce the foregoing remarks to a *Key*, as promised, and at once employ it as a guide to the arrangement and development of a few ideas which may be embraced suitably in the two sections affected.

**KEY II**

INTRODUCTION.—(1) Anterior circumstance,  
(2) Personal sentiment,  
(3) The subject, object, or purpose of the speech.

REASONS.—(Same as Key I, page 73.)

CONCLUSION.—(1) Reference to Future,  
(2) Indirect statement,  
(3) Re-statement of the subject, object, or purpose of the speech.

To illustrate the use of this Key I will give two examples. For the first, the speech might be employed on the occasion of a dinner, when it would be called the **TOAST OF THE VISITORS**. My second example will be rather more ambitious. I shall ask you to imagine that the purpose of the speech is to convey a **WELCOME TO COLONIAL AND FOREIGN VISITORS**, supposing the occasion to be that of a Conference, and that the visitors are delegates representing their respective countries. In this instance the speech might be known as proposing a **VOTE OF WELCOME**.

In each instance I shall purposely omit the middle section (or reasons why the Company addressed should accept the proposal), because it is only in connection with the two sections specially treated in the present chapter that illustration is needed.

Proceeding then upon exactly the same lines as those laid down in Key I, we shall begin by recording a few rough notes for the first of the two speeches, keeping in mind, while doing so, the precise kind of ideas that are required in strict accordance with Key II.

## PREPARING THE TOAST OF THE VISITORS

**Toast of "The Visitors"** (Introduction and Conclusion only)

Date known 2 or 3 weeks ago : Entered special memo keep self free : Advise executive repeat the function : No greater pleasure than assist give visitors welcome : Few days later asked propose Toast : This an honour—fulfil with pride : Different spheres—Same ends : — Mutual esteem—strengthen bonds : Accept enthusiastically.

The next stage, as indicated in the last chapter, is to construct the framework of the speech with the material before us.

## ROUGH NOTES

**Toast of "The Visitors"**

INTRODUCTION	{	Anterior circumstance,	(1) Weeks . Memorandum.
		Personal sentiment,	{(2) Pleasure . . . welcome.
		Subject, object, or purpose of speech.	{(3) Propose Toast . honour.
			}{(4) Toast of Visitors.

## FRAMEWORK OF SPEECH

REASONS	{	In this section ideas would be set forth showing cause why the toast should be proposed and why the assembled company should agree to the proposal and respond to it in the usual way—refer to Key I, page 73.
CONCLUSION	{	Reference to future, (1) Mutual esteem . . . strengthening. Indirect statement, (2) Recommendation. Re-statement of subject, object, or purpose of speech. (3) Enthusiasm . . . Toast of Visitors.

The following matter represents the Introduction and Conclusion sections of the speech expressed in full along the channels of thought which are suggested by the "points" in the above framework.

## ILLUSTRATION OF SPEECH

### Toast of "The Visitors"

#### INTRODUCTION

*ANTERIOR CIRCUMSTANCE.*—When some two, or three weeks ago I received an intimation from our Honorary Secretary that this pleasurable function had been arranged to take place to-night I at once made a memorandum of the occasion and determined to hold it



sacred against all subsequent demands that might be made upon my leisure for the same evening.

*PERSONAL SENTIMENT.*—I desired no greater pleasure than to be one of the numerous company now present to receive and welcome the gentlemen whom I knew were to pay us the compliment of accepting our hospitality. But something more was in store for me than the all-sufficient pleasure of which I speak. For, a few days later, I learned that there had been allotted to me a duty in the performance of which I recognised an honour both in kind and degree such as I had never formerly enjoyed.

*PURPOSE OF THE SPEECH.*—It is therefore with no small pride that I rise to-night to address you, Sir, and our fellow members of the X. Y. Z. for the purpose of proposing the TOAST OF “THE VISITORS.”

(The BODY of the SPEECH, or “REASONS” SECTION has been OMITTED.)

#### CONCLUSION

*REFERENCE TO FUTURE.*—And now—finally—let me express the opinion that the future can scarcely fail to produce a deepening of our mutual regard and a strengthening of our like purposes for the common good. For, though we of the X. Y. Z. and you who are with us



to-night stand beneath distinctive banners, our aims are one.

*INDIRECT STATEMENT.*—Unusual though the recommendation may appear to be at this moment, I would like to take this opportunity of suggesting to our executive, and to you, our guests, that an early repetition of this most delightful evening is in the highest degree desirable.

*THE PROPOSAL.*—Gentlemen:—I beg you to rise and to accept with enthusiasm the *TOAST OF "THE VISITORS."*  
Ladies and Gentlemen—"The Visitors."

## A FURTHER ILLUSTRATION OF KEY II

(Omitting Reasons Section)

*PURPOSE OF SPEECH.*—To propose a Vote of Welcome to Colonial and Foreign Delegates attending a Congress.

### ROUGH NOTES

Allude pessimism last Conference:  
Report so satisfactory — significant  
silence: We enjoy success—remember  
delegates contributed: Devolved  
upon me — moments — pleasing —  
proudest: Vote of Welcome: Express  
hope next gathering—representatives  
other countries: Existence recognised  
—future prospects good: Convey wel-  
come—heartly clapping—cheers.

## FRAMEWORK OF SPEECH

INTRODUCTION	}	Anterior statement, (1) Last conference . . . satisfactory report.
		Personal sentiment, (2) Enjoy success . . . re- member . . . devolved.
		Purpose of Speech. (3) Especial pleasure . . . Vote of Welcome.

REASONS . . . Omitted—(Refer Key I for description of the ideas to be inserted)

CONCLUSION	}	Reference to future, (1) Existence felt . . . the outlook.
		Indirect statement, (2) Express hope . . other countries.
		Re-statement of (3) Propose Vote of Wel- purpose. come . . . Cheers.

The ideas for the commencement and the finish of the speech as represented by the headings set forth in the above framework might be clothed in something like the following language :—

### INTRODUCTION.

Mr. President, Ladies and Gentlemen :—

*ANTERIOR CIRCUMSTANCE.*—It may be in the recollection of many here that, at our last Conference held exactly five years ago this month, one of the speakers expressed pessimistic views concerning the prospects of our efforts under the existing scheme of labour. I do not know whether that gentleman is here to-day, but if he is, I can believe that in the face of the remarkably satisfactory

report with which our Secretary has just favoured us he will prefer on this occasion to preserve a respectful and significant silence.

*PERSONAL SENTIMENT.*—We enjoy to the full the contemplation of our success, and it is the wish of the executive specially to remember at this time the services of our friends from distant lands, services which have so largely contributed to the success which we are enabled to record.

That it should have devolved upon me to endeavour to carry out the Committee's wishes in this respect renders the moments that are passing not merely the most pleasing to me but also the proudest that I have enjoyed for many a long day past.

*THE SUBJECT, OBJECT, OR PURPOSE OF THE SPEECH.*—Presently, then, it will be with especial pleasure that, on behalf of the Society Universal, I shall propose a most hearty and sincere vote of welcome to the Colonial and Foreign delegates attending this congress.

(The BODY of the SPEECH or "REASONS" SECTION has been omitted)

CONCLUSION :—Welcome to Delegates.

*REFERENCE TO FUTURE.*—There can be little doubt but that we shall make our existence felt. The outlook has never

been brighter and there are many signs of what great things the future has in store for us.

*INDIRECT STATEMENT.*—And now I would like to express the hope that, as a result of the good report of our doings and achievements which will go out to the world at the close of this Congress, there may be present at our next quinquennial gathering not only those delegates who have on this occasion honoured us with their presence but also the representatives of other countries who have not hitherto associated themselves with any of our deliberations.

*THE PROPOSAL.*—Mr. President, and Ladies and Gentlemen of the British Section of the Society Universal:—In your name I now formally convey to the Colonial and Foreign Delegates attending this Congress a welcome, the heartiness of which you yourselves will pronounce by vociferous clapping of the hands, to be followed, I doubt not, by three ringing cheers . . . .

## CHAPTER VIII

### THE PREPARATION OF SPEECHES

(concluded)

#### CONSTRUCTION OF THE LARGER KIND OF SPEECHES

UP to this point we have considered how best to construct the smaller class of speeches such as the Toast and the Vote of Thanks.

(1) We saw first that the construction of speeches in general involves three distinct sections: the Introduction, the Middle Sections, and the Conclusion.

(2) We determined the exact nature of the ideas which should be embodied in each section and then we formed what it pleased us to describe as a Key.

(3) We proceeded next to jot down rough notes, with no particular regard to consecutiveness of thought but just as the ideas happened to rise in the mind.

(4) After this the plan or framework of the speech had to be constructed.

*To accomplish the plan or framework of the speech ideas were selected from the rough notes and represented*



*in the framework by a single word or phrase placed in one or other of the three sections before mentioned, choice of section being made in strict accordance with the nature of the particular idea in question as determined by the Key, and the precise order in which ideas were to stand in each section being influenced by required sequence of thought or chronology as the case may be.*

### CONSTRUCTION OF THE LARGER KIND OF SPEECHES.

We may, therefore, now proceed to the construction of that kind of speech which, compared with the class already treated, is somewhat more comprehensive, involves more detail, and is associated, speaking generally, with more responsible utterance.\*

In such speeches their main points (or we might term them headings) are likely to need *sub*-division, and, in consequence, will require an *extended* framework: that is to say, a plan of the speech designed in such a manner as to direct the mind during delivery to such subsidiary points as the amplification of the main issues may require.

So far as the *nature of the ideas* embodied in the larger kind of speech is concerned, the guide to their contents (or key to their construction) need

\* *e.g.* Ceremonial speeches, the Opening of Public Buildings, the Unveiling of Monuments, speeches delivered at Distributions of Prizes.

#### **SUB-DIVISION OF MAIN POINTS— EXTENDED FRAMEWORK**

differ from that employed in the construction of the preceding class only in respect to the middle section, and then merely by the substitution of facts and statements for reasons and arguments.

The chief distinction, therefore, lies not in the key to the construction, or nature of the ideas employed, but in the *design of the framework* which shall be used in the setting out of the points. The larger kind of speech requires an extended framework (as has already been stated), capable of directing the speaker's mind to phases and aspects of the subject with which the smaller skeleton would be quite unable to deal.

It is clear, then, that when a speech such as that which might be delivered (say) on the occasion of a distribution of prizes, or a speech taking the form of any of those set forth in the footnote on page 92, the construction of the speech will probably require an extended framework.

The first step, as is the case in speech-construction generally, is to set down rough ideas suggestive of what it is desired to say. While doing this we shall keep in mind the contents of the Key and specially remember that facts and statements are now to occupy the middle section of the speech in the place of reasons.

When the business of recording rough ideas has been completed the actual construction of the framework will be commenced, taking care to arrange in consecutive order all the points with which the speech is intended to deal.

In order to illustrate the construction of the larger kind of speeches let us proceed at once to set down rough notes relative to a speech to be delivered at a Distribution of School Prizes.

## EXAMPLE OF ROUGH NOTES

### Distribution of Prizes

(1) Received Dr. Blank's invitation—pleasure unbounded. (2) Recollect own school prize-day. (3) Replied Dr. B., distribute prizes pleasure.

(1) *THE SCHOOL*—Upwards of 500 boys—originally seventy-five: Edward VI., building still stands: since then evolutionary changes. (2) *HEADMASTERS*—men of mark—present Headmaster—glance records on walls—Christopher Wren: secret Dr. B's success—examines each boy—upheld traditions—raised school—not feared but loved. (4) *THE BOYS*—Examiner's report, exceptionally good—claims for rewards numerous—Boys who have won—congratulate—Boys who have not—condole—continued effort, ultimate recompense—prizes waiting for all, recollection of school stimulate effort, be jealous of honour, accumulated obligations never able repay. (3) *THE STAFF*—Most capable—University distinctions—trained teachers—this an inestimable advantage to boys.

(1) *PARENTS*—Well qualified to speak—watch advancement of sons—

detect backwardness and remedy—not to expect schoolmaster do all the work—much left only a parent can do—practical aid—Sympathy key boys heart—few parents—duty of highest importance. (3) *FINAL SENTENCES*—Last word to boys—Nelson—perhaps never called to lay down life but each fight battles—Nelson’s prayer of thankfulness—pluck, etc., inspire boys noble deeds—nation’s call—so fulfil task—able say as Nelson did “Thank God I’ve done my duty!” (2) *SPORTS*—Boys’ physique—dare not neglect—Body strong—get most out of brain—boys this school to be congratulated—chance, where enthusiastic for physical training—School secured more passes than—no surprise—records in athletic fields mean successes in examinations.

The figures represent the order in which the ideas will ultimately appear in each section of the framework of the speech. It is immaterial whether a speaker in the course of preparing a speech arranges the order of ideas by numbering them while they are in the form of rough notes, as I have done in this example, or whether he does so while transferring them from the rough notes (in the shape of headings) to his framework. I submit that it is of little importance which of the two methods he adopts, because, in either case, should he discover when the first framework is complete that he has wrongly arranged his headings in respect to con-



secutiveness or to chronology, he can very easily correct the error by a further extension of that section of the framework in which the error occurred.

I have employed the numbering plan in the foregoing example mainly to show at a glance that the order in which the ideas appear in the rough notes may be different to that in which they stand in the finished framework.

It can be imagined by the student that after I had recorded some rough ideas concerning the *BOYS* the existence of the *STAFF* occurred to me, and that when I was about to prepare my framework I realised that the Staff should follow the Headmaster, and in consequence the "Boys" heading would take the fourth position.

In like manner it can be supposed that the subject of *SPORTS* did not present itself to my mind as a suitable topic until after I had recorded some ideas for Final Sentences of the speech.

Having the rough notes, above recorded, before us we may now commence to design the framework of the speech.

## FRAMEWORK OF SPEECH

### Distribution of Prizes\*

#### INTRODUCTION

- |                       |                                |
|-----------------------|--------------------------------|
| Anterior Circumstance | (1) Received Dr. B.'s—delight. |
| Personal Sentiment    | (2) Recollect own.             |
| Purpose or object     | (3) Replied—prizes—pleasure.   |

\* An abridged framework of this speech such as would be employed by an advanced student will be found on page 107.



## STATEMENTS AND FACTS

- (1) SCHOOL { (1) 500—75.  
(2) Edward VI.  
(3) Changes.
- (2) HEADMASTERS { (1) Men of mark.  
(2) Records on walls.  
(3) Christopher Wren.  
(4) Secret of Dr. B.'s success { (1) Each boy.  
(2) Raised school.  
(3) Rules by love.
- (3) STAFF { (1) Capable.  
(2) Trained—advantage.
- (4) BOYS { (1) Examiner's report.  
(2) Rewards { (1) Winners.  
(2) Non-winners.  
(3) Prizes in world.  
(4) Remembrance of school (Reference to future. *See note on next page*). { (1) Stimulate.  
(2) Honour.  
(3) Obligations.

## CONCLUSION

- (1) INDIRECT STATEMENTS { (1) Parents { (1) Qualified.  
(2) Watch.  
(3) Schoolmaster.  
(4) Sympathy.  
(2) SPORTS { (1) Physique.  
(2) Congratulated.  
(3) More "passes."
- (2) FINAL SENTENCES—Nelson { (1) Lay down life.  
(2) Inspire boys.  
(3) Able to say.

NOTE:—As a general principle it is best to confine all “Reference to future” to the first position in the “Conclusion” section of a speech. In this instance, however, it would not have been wise to separate the last division of the fourth heading in the middle section (*i.e.* Boys) from the preceding three divisions of the same heading. When classifying the constituent ideas of this speech it was seen that all four sub-headings alluded to constituted a single group of sequential ideas and they should therefore appear as such in the framework of the speech. It should be remembered that one of the purposes of classification of ideas is to assist the mind to recall them by means of that association of ideas which careful classification establishes. If, therefore, it happens, as in this instance, that the “reference to the future” would probably best be recalled to memory by associating it with a “point” in the middle section it were obviously better so to link it, instead of allotting to it a separate place. The actual instance here appearing does not really justify this lengthy comment. I have, however, raised the point and dealt with it thus fully for the sake of general and more complex instances of the same nature which are bound to occur in the construction of the larger kind of speeches.

From the preceding framework of the speech that we have now prepared for delivery at a Distribution of School Prizes the following address might be given. It has been written out *in extenso* merely to indicate to the student the connections between the rough notes and the framework and between the framework and the delivered speech as the latter might appear in a newspaper report.

REMARK.—As soon as the framework of a speech has been constructed the rough notes (from which the various

headings appearing in the framework were extracted) should be destroyed.

## ILLUSTRATION

*ANTERIOR CIRCUMSTANCE.*—When some two or three weeks ago I received a letter from Doctor Blank, the Head Master of this School, asking me if I could be present here to-day to take an active part in the proceedings my delight was unbounded.

*PERSONAL SENTIMENT.*—I recalled to memory with what delight it was that, as a boy, I used to look forward to the annual distribution of prizes, and I felt a distinct desire to take advantage of the opportunity, so kindly afforded me, of sharing with the boys of this school some of those pleasures which are inseparable from the occasion.

*PURPOSE OR OBJECT.*—And so I replied to Doctor Blank's kind letter to the effect that to distribute the prizes would give me as much pleasure as would be derived by the boys who were to receive them.

*STATEMENTS AND FACTS.*—Contemplating the fact that there are upwards of 500 boys now being educated in the school, most of whom I am glad to be informed are present here to-day, it is an interesting thought that the endowment was

originally intended to educate only seventy-five boys. That was in the reign of Edward VI., and it is most satisfactory to know (indeed, it is a circumstance of which the school may be justly proud) that the building in which those first seventy-five boys were educated not only remains standing at the present time, but constitutes a most useful wing in the magnificent pile of buildings of which the school now consists.

Since those early days of learning, when the youthful and pious monarch I have named engaged so earnestly in planting fertile seeds of popular education, the School has undergone many changes: not drastic changes, but changes of a gradual evolutionary character.

Its Headmasters have been men of mark: their names are recorded by eminent historians in association with many fierce conflicts in the cause and progress of education.

The present Headmaster, Dr. Blank, possesses rare qualities. Glance at the records of Dr. Blank's work (covering a period of twenty years) tabulated upon the walls of this very hall in which we are now assembled. If you do so you will see that the extraordinary successes which the boys of this school have made are there deservedly recorded in letters of gold upon the various tablets. It may well be said of Dr. Blank, as it is written, of



the great architect, Christopher Wren, in St. Paul's Cathedral, "*Si monumentum requiris circumspice.*"

I cannot pretend to know the secret of Dr. Blank's success with the boys of the school but I *do* happen to know that he takes the trouble personally to examine each individual boy in the school, at regular intervals, in every subject which the boy is studying in the particular form to which he is attached. Dr. Blank has done more than maintain the excellent and honoured traditions of the school (though that had been surely enough); he has distinctly raised its standard and character. Under his guidance and supervision the school has developed into a great educational establishment.

Unlike some headmasters he does not rule by fear but by genuine affection. This admirable example of Dr. Blank's actuates the methods adopted by every one of his assistant masters, with some of whom it has been my pleasure to converse upon this very topic.

I congratulate the school most heartily upon its good fortune in having the services of so capable a staff of teachers. I am informed that these gentlemen, quite apart from the distinctions they have gained at the Universities, are each qualified in the difficult art of teaching; they are trained teachers, all of them: teachers who have proved themselves to be



capable of imparting the knowledge which they possess.

This circumstance is one of inestimable advantage to the boys, for instead of mental confusion arising from the endeavours of an untrained teacher trying in vain to impart his knowledge, the boys quickly grasp their teachers' meaning and more easily retain the instruction given.

We were told in the Examiner's Report, which was read to us a few minutes ago, that all the boys throughout the school have done exceptionally well in general subjects. Certainly, the large number of magnificent prizes before me, which it will soon be my pleasure to distribute, augurs well that the claims for rewards have been somewhat numerous.

Those boys who have won these handsomely bound literary treasures I heartily congratulate, and I sincerely hope that these successes which they have so deservedly achieved may be the precursor of many others.

To those boys who have tried to win a prize and have not been successful in doing so this year, I would like to say that your present misfortune is no excuse whatever for despair. You do wrongly if you regard your year's work as having terminated in failure. If you have worked hard during the year you are not a failure, for although your honest endeavours are not to be materially rewarded at my hands to-day,

a brave continuance of your efforts is bound to bring you ultimate recompense in a form that perhaps you least expect but most desire.

*REFERENCE TO FUTURE.*—Let every boy whom I now address remember this: there are prizes waiting for you all in the great world outside the walls of this building. The harder you now work the more easily will those prizes be won, and in those years which are to come the remembrance of your old school will stimulate your determination never to be beaten. Both now, as well as at that future time, be jealous of the honour of your school. Maintain it religiously in your every deed, in your every word. Let me tell you that by the time you have completed your period of years at this school you will have accumulated such obligations to the school as you can never repay.

*INDIRECT STATEMENT.*—Before saying my final word to the boys may I address myself, for one minute only, to parents? Dr. Blank would be able to whisper to you that I am exceptionally well qualified to do so. I want to suggest that it should be your constant charge to watch with keenness and with interest the educational advancement of your sons, and where backwardness is detected in some particular branch of study look to it

that the defect is at once remedied and the discovered backwardness transformed into satisfactory advancement.

Do not expect the schoolmaster to perform your share of the work as well as his own. However much the schoolmaster may be able to accomplish there yet remains a great deal for the parent to do—a great deal that only the parent *can* do. It behoves us, then, to enter into a boy's difficulties with sympathetic interest and to give him all the practical aid that we can.

We know that sympathy is the key to a boy's heart: this being so, it is a remarkable circumstance that so few fathers ever take the trouble to try the experiment.

I venture to insist that to watch over the gradual development of a boy's mind with interest, with patience, and with sympathy is a parental duty of the very highest importance.

But the collaboration of schoolmaster and parent does not end here, for there is the boy's physique to be cared for. We dare not close our eyes to the requirements of the body—to the need for muscle.

True it is that the brain is master of the body, but the body must be strong and healthy if the brain is to realise its maximum possibilities. Between the mind and the body there must be complete sympathy—a trained mind needs a healthy body.

The boys of this School are to be congratulated that chance has placed them where physical training is entered upon with no less enthusiasm than the development of the mind.

A few minutes ago we were told that this School had secured more "passes" in various examinations during the past year than any other Metropolitan School.

I joined in the applause with which the statement was met—I wished to associate myself with your approval—but the statement itself did not occasion me the least surprise, because I had previously been given to understand that the School's achievements in the Athletic Field during the same period of time have established a record. I unhesitatingly affirm that the secret of the School's extraordinary success in competitive examinations is revealed in those record achievements in the playing field.

*FINAL SENTENCES.*—Now my last word belongs, as promised, exclusively to the boys, In its utterance I shall refer to a figure in English history; a figure whose life and death deservedly fascinate the mind of every British lad:—Nelson, the darling hero of his age. He it is, boys, of whom I speak. And I say that although you may not all be called upon to lay down your life for your country, as Nelson was, nevertheless you will each have battles to fight and



to win. It is said that when Nelson lay dying in the cockpit of the Victory he breathed a prayer of thankfulness to Almighty God that he had fulfilled his duty. The indomitable pluck of the man, his stability of character during life, and heroism in the hour of death, continue still to inspire English boys to aim at great and noble deeds, "to fear God, honour the King," and, last of all, to offer themselves as a willing self-sacrifice at the nation's call. May every boy whom I now address determine, with an unwavering resolve, so to fulfil his allotted task in life, that when "the night cometh, when no man can work" he may be able to say as fully and confidently as Nelson did "thank God I have done my duty."\*

The following headings are an abridged framework of the foregoing speech. A speaker with a little experience in public speaking would consider this framework ample guidance for the delivery of the speech. He would probably not find it necessary to refer to these Notes but would remember them quite easily either by mental picture, or else by association of ideas, as a result of the exact sequence of thought which exists in the arrangement of the headings throughout.

\* All speeches, parts of speeches and examples which are employed throughout this book to illustrate phases of speech—preparation, exercises, etc., have not been taken from extraneous sources but are from the pen of the Author,



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INTRODUCTION—(1) Received,  
(2) Recollect,  
(3) Replied.

STATEMENTS— (1) School,  
(2) Headmasters,  
(3) Staff,  
(4) Boys.

CONCLUSION— (1) Parents,  
(2) Sports,  
(3) Nelson.

## CHAPTER IX

### THE ANECDOTE AND THE ILLUSTRATION

“ Speech is a mirror of the soul : as a man speaks,  
so is he.”—*Publius Syrus*, 42 B.C.

It may be observed that I have omitted to allot any particular position in the framework of speeches (Keys I and II) for the introduction of anecdote or illustration.

That I approve in any way of the absence of anecdotes from the utterances of public speakers is not an inference to be drawn from this omission. The following recommendations that I have to offer upon the subject will indicate quite the contrary view.

In the first place we must regard the anecdote as an adjunct to a speech rather than a constituent element ; this is an important consideration in the construction of the framework of a speech, because by so regarding it, freedom is allowed to the speaker to introduce an anecdote at any point in his speech where he thinks its employment will best serve his purpose.

No other course is expedient, for, since the anecdote, as such, cannot be classified as belonging

to any definite kind of idea but must be considered as an auxiliary in the common service of any or, it may be, of all the ideas of a speech, it must not be placed here, there, or anywhere, but must remain unattached for interpolation precisely at the speaker's need.

Thus, in planning out the nature of the ideas that are to be embodied in the three sections of a speech, the anecdote or illustration is retained without any settled position.\*

**Anecdotes are successful only so far as the speaker is capable of delivering them in the right way.**

The student in oratory should not attempt to employ anecdotal illustration until he becomes confident that his fluency will enable him to do so without lack of words.

He must be able to reveal and convey the *point* of his illustration with an evident appreciation of its appositeness himself, and an evident anxiety to make his hearers appreciate it also. There should be applied to the delivery of the illustration an accurate emphasis and suitable expression, together with general grace and confidence of manner.

These qualities being absent—(qualities which are all products of experience accelerated in development by the study of Elocution)—the illustration may

\* When there is to be employed a single general illustration for the sake of giving *point* to the substance of a speech as a whole, then obviously it would be the best plan to reserve it for a position in the concluding section of a speech.

perhaps not heighten but rather spoil the effect of a well-constructed speech.

By practised speakers and by students of some experience the anecdote is interpolated with more or less freedom.

The employment of anecdotes by a public speaker is a practice which may speedily grow until its presence somewhere among the constituent parts of his prepared speeches becomes an inevitable quantity.

I cannot asperse or underrate the anecdote even if I would, for it indicates its own value with increasing certainty as the speaker develops his powers.

Sometimes the success which attends a speech is directly traceable to a judicious sprinkling of anecdotes: these are not necessarily humorous; as a matter of course, they may be illustrative only.

But when in humorous guise its preciousness is perhaps most keenly felt in the speeches that are made after dinner. In this circumstance the humorous anecdote, humorously given, is sure "to set the table in a roar." Nor is it necessary that the anecdote should be skilfully told in order to produce this great merriment.

By this I mean that skill may be absent in the sense of bringing trained faculties to bear upon the delivery of the humorous anecdote.

The chief essentials are: firstly, that the humorous anecdote shall be really humorous; secondly, that



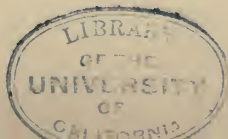
the speaker himself should possess a very keen sense of that humour ; and, thirdly, that he should be able to summon words with which to relate his story.

Certainly there are attributes other than these which the successful *after-dinner* speaker acquires by tuition and practice, but so far as the humorous anecdote is concerned the three factors above stated are wholly adequate to produce much laughter in the course of after-dinner speech-making : this is so general an experience that very little need be said about it.

Provided the humorous anecdote be interpolated with good taste—befitting the occasion exactly—its good offices will become *ipso facto* evident.

*A word of warning must be directed against any tendency to regard the anecdote in a false light. It is neither the speech nor even the principal part of it, and no matter how successful it may be it is still only an adjunct to the speech, attached to one or other of the main ideas of which the speech properly consists.*

This warning is not superfluous : there is a class of speaker that I would not have my pupils imitate. A member of this class in proposing or responding to a toast troubles himself no more in the preparation of a speech than to string half a dozen funny stories together and fire them off under the pretence of making a speech. He does not appear to lack words and, his stories being good, his hearers are amused ; they laugh and applaud, whilst he (as





Macaulay would say) "sits down with the credit of having made an excellent speech."

In reality he has made a very bad one indeed. He has successfully trespassed upon the domain of the humorous reciter. The speech, as such, was non-existent. This is an illustration of a person who, when making a speech, achieves his own particular objects instead of *the object of the speech*, and because of the preponderance of anecdote his remarks should be removed from the category of speech-making altogether.

"Gratiano speaks an infinite deal of nothing more than any man in all Venice."

We shall all do better in our speeches, addresses, lectures, and sermons if we keep to our subject proper; and if the purpose of our speech be ever present as the guiding line of every thought that is expressed we may employ the humorous anecdote as freely as good taste directs and the occasion justifies. It is ours to use, but to use legitimately.

**THE ILLUSTRATION.**—Passing now to the consideration of the purely illustrative anecdote, which does not involve humour, and to the illustration in general which does not pertain to the anecdote, the outlook is broader and less defined.

In most speeches an illustration is a welcome and a useful adjunct, while in some it may be quite indispensable. It illuminates language—in the sense of adornment—and elucidates that which might otherwise be dense.

Within the realm of public speech under circumstances when crowds are wavering between agreement and disagreement, hearty approval and rebellious objection, a single apt illustration, suitably rendered, will turn the balance as the speaker wills.

In like manner so small a thing as an unfortunate illustration or an unhappy simile will sometimes divert the current or unanimous agreement which before had been running very high and swiftly in the speaker's favour. Then it is that a speaker knows and feels—is made to feel and to know—that what might have been a triumphant success has ended in disaster.

That so much power lies in the art of illustration is no modern discovery, as my readers are well aware. The knowledge of its poignant factors has made its own way down the long years of history until it has come to us; and here it will stay for awhile till we learn to make use of the power it reveals, and then it will pass as it came.

“ Oh ! the orator's voice is a mighty power,  
As it echoes from shore to shore,

Let a word be flung from the orator's tongue,  
Or a drop from the fearless pen,  
And the chains accurs'd asunder burst,  
That fettered the minds of men !”

“ *The Voice & the Pen.*”—D. F. McCARTHY.

Among the various forms and means of illustration, which the general speaker is at liberty to employ, the

Word-Picture may be selected as deserving initial consideration.

The Word-Picture, even when it is but poorly sketched, raises before the mind's eye of an audience "shadows of the things that have been" and "shadows of the things that may be." When, however, it is vividly rendered the verbal picture removes all consciousness of things around and reveals to the captured intellect visions so apparently real that the spirit of the listener is carried away to the imaginary scene which the picture creates. And here it lives till the details are finished and the spell is withdrawn.

In this connection the following excerpt will be found interesting. Speaking of the orator, George Whitefield,

Franklin says, "His unrivalled effects as a preacher were due to his great powers of realising his subject and to his histrionic genius, aided by a fascinating voice of great compass, and audible at immense distances." Lord Chesterfield, hearing him portray a blind beggar as he tottered over the edge of a precipice, bounded from his seat and exclaimed, "Good God! he's gone!"—*Daily Telegraph*, Oct. 8, 1907.

Another form of illustration, quite distinct from the Word-Picture, is to be found in what I will term the Parallel Statement: it denudes its fellow of ambiguity and discloses the original intention with unmistakable exactness. The parallel statement is the resource of the public speaker at moments of speech when he feels that his audience have not

understood, or at times when he thinks they have misapprehended ; or again, when he merely desires to lay stress on the statement last made.

To these ways of illustrating thought there may be added :—the graphic METAPHOR, which substitutes imagination's lofty flight for some ponderous and prosy reality ; the SIMILE, which finds a likeness of its original in some other and more familiar object ; and the beautiful IMAGE-OF-SPEECH, which presents a glowing picture of a speaker's mental creations to the fancy of other minds.

These are the tools of craftsmen who work on human emotions as well as on human intellect. These are the tools whose skilful use so unmistakably separate the soulful and imaginative speaker from the coldly and purely logical one.

They are as crayons to the speaker—the minds of the people are his plaque—and the pictures he paints may long outlive the purpose which gave them being :—I submit this as true and not as a speculative suggestion.

I believe that a mind may be so susceptible to the influence of illustration that, long after the purport of a speaker's arguments has faded from the mind of one who heard them, the illustrations which were employed to support those arguments may remain as indelible impressions.

And what then ? Certainly not anything, if the matter ended there. But it doesn't. I am assuming, of course, that most public speakers entertain the hope that when they speak they speak not in vain,



but rather that their words may have immediate effect and afterwards be remembered ; a desire that is legitimate and commendable. I, therefore, conclude the present chapter by submitting a proposition which affects this question very closely.

Its terms may be stated as follows :—

- (1) In public speech an illustration generally (not always) follows the statement that it is intended to elucidate.
- (2) In the act of recollecting that statement the illustration usually “comes” first.

Thus: A speaker follows up his statement with an apt illustration. The apt illustration produces and impresses a mental picture upon the mind of a listener. That listener, at some future time, it may be after the lapse of years, desires to recall to memory the given statement. The memory seeks for a clue and finds it in the mental picture of the illustration. The mental picture subserves the law of association of ideas, and the law of association of ideas operating successfully reclaims to memory the statement of the speaker ; all of which things happen instantly or gradually, but none of which things might have happened at all in the absence of illustration ; the inevitable result being that the speaker’s statement had been long consigned to the realms of mental oblivion.

Therefore in the province of illustration there operate both a force and an influence which



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contribute to the fulfilment of an earnest speaker's chief desires.

“And this our life, exempt from public haunt,  
Finds tongues in trees, books in the running brooks,  
Sermons in stones and good in every thing.”

SHAKESPEARE, *As you Like it*, Act 2, Sc. i., Line 15.

## CHAPTER X

### A SPEAKER'S NOTES :

#### THEIR USE EITHER IN VISIONARY OR IN MATERIAL FORM.

“Speak not at all, in any wise, till you have somewhat to speak.”—CARLYLE, *Article on Biography*.

ENOUGH has now been said concerning the framework of speeches to warrant a short interval before pursuing the subject more deeply. During this pause we shall consider *how best to make use of the framework of a speech during actual delivery*.

On the assumption that the student of public speaking aspires to the attainment of sufficient confidence to enable him *to address an audience without reference to notes, the method he should adopt is that of impressing a mental photograph of the completely finished framework of the speech upon his memory*.

In this manner there is presented before the mind's eye of the speaker a perfect picture of the outline of the speech. Turn whichever way he will, his notes, or, as I prefer to call them, his headings, are before him in visionary form during the whole of the speech.

**MENTAL PICTURE  
OF THE FRAME-  
WORK OF A  
SPEECH**

It is of the utmost importance that the design of his framework should have been carefully, neatly, and definitely formed. Otherwise, it may not so easily resolve itself into a mental picture.

No great difficulty need be anticipated in training the brain to pick up and mentally retain a vision of the prepared headings of a speech, provided they are set down in the form of a framework as demonstrated in the preceding chapter. It is only when there is an entire absence of method in the design or plan of a speech that a clear mental vision of salient points to be dealt with is impracticable. In other words, when notes are muddled together on paper there is little hope of retaining one half of them in the mind. But apart from this, sequence of thought during delivery can scarcely be expected to ensue where proper order in the arrangement of ideas represented by headings has not first existed upon paper. Hence the great need for order and method in the preparation of speeches to be delivered without reference to notes.\*

\* The student should interpret my use of the word "notes" with considerable nicety of distinction. Where I employ the word in connection with the initial recording of rough notes I imply the use of *parts* of sentences or what may be termed telegraphic language, but when the ideas, which these same rough notes represent, subsequently find their way into the framework of a speech, or I might say, when they are transformed into the framework itself, then the word "notes" implies the use of perhaps single words or at most (say) three words, each single word, or group of words, representing a complete idea.

Continuing my remarks anent the desirability of a speaker making no material use of his framework during the actual delivery of the speech, but rather of his depending solely upon his visionary picture of the said framework, let us anticipate a possible difficulty and consider how best to meet it. For this purpose suppose that a speaker has prepared his speech in precise accordance with the directions I have given. In doing so, we will credit him with having accomplished that preliminary stage of general and loose thinking upon his subject. He has then recorded his rough ideas, and next constructed his framework. Having done these things, he impressed a vision of the framework upon his memory and while facing his audience he expressed his ideas in the exact order in which the mental picture of his framework presented them to his mind's eye.

From start to finish the perfect sequence of his ideas was assured. He could not go astray and become obscure. He had laid down the lines upon which he proposed that his thoughts should run, and, in consequence, he arrived at the destination he set out to reach—he achieved the object of his speech.

These happy conditions being realised, all is well, but supposing when he has concluded any one of his ideas, and desires to pass to the next, he finds to his dismay that the word or group of words representing the next idea in the mental

**FORGETTING THE  
NEXT POINT**



picture of his framework has vanished. In short, supposing he has forgotten his next point ; what does he do ?

Let me tell you first what he should *not* do. It is this : he should not make the slightest effort to recall to memory the idea he has lost. For should he attempt to do so he will not only probably fail but he will also endanger the sense of subsequent sentences and confuse his ideas all through.

What he *should* do is to pass immediately to the next heading that happens to be clearly present in his remembrance and then proceed with his speech.

That the speaker should forget a point is unfortunate ; it may seriously affect the entire speech, destroying or impairing the sequence of his ideas. Nevertheless, *he should make no effort to recall an idea that has vanished.*

A speaker who does so brings at once to a stand-still all the progressive powers of his mind and reverses mental movements. He enforces retrospective activity and so paralyses the entire mental organism that a breakdown becomes imminent. To suddenly check the onward movement of thought for the sake of reclaiming a lost idea, precisely at the moment that consciousness of its loss dawns upon the speaker, is the worst possible plan to adopt. Even with practised speakers the effort would have an immediate and disastrous effect upon the coherency of the discourse.

The only alternative plan open to a speaker when an idea is lost during a speech that is being



delivered without reference to notes is *to let it go*.

When a speaker does otherwise the period of reflection, or struggle with memory to recall the wandering thought, is generally filled up with meaningless interpolations which are disconcerting alike to speaker and to audience.

### **NOTES HELD IN THE HAND**

It is true that mental confusion arising from the conscious loss of the next idea that is needed might be avoided by simply holding one's notes in the hand for convenient reference, but it must be kept in mind that I address myself to students who desire to acquire the art of speaking in public *without* reference to notes.

When a speaker permits himself the luxury of holding his notes in the hand, or having them spread out before him, he yields to a mental desire, the fulfilment of which is nothing less than a snare to check the rate of his progress and to hazard his chances of becoming an effective and fluent speaker. Though the method is apparently harmless in effect and often seemingly justifiable, it is to be avoided as a general practice.

There are some speeches and there are occasions in connection with which the free employment of notes is essential to the immediate purpose of speaking. Such speeches, for example, in which statistics are an important and prominent constituent or in which much responsibility attaches to accuracy

in statements of facts. But to such kinds of speech I do not at the moment allude. They are not common, they are specific, and are governed, more or less, both as regards mode of preparation and method of delivery, by the requirements of the occasion or the idiosyncrasies of the speaker.

With the general speech, however, given by general speakers on general occasions *the use of notes is a FATAL MISTAKE.*

The speaker should long meditate upon the subject of his impending discourse, he should record as many ideas in the form of rough notes as may chance to occur to him. From these he should extract his headings and arrange them in proper order so as to create a neat plan of his speech on paper, and this plan or framework he should impress on his mind in the form of a mental picture. He should be totally unprepared with words, phrases, or sentences. His brain being full of his subject, and his headings presented clearly before him in mental visionary form he is ready to rise and to speak.

If the student-speaker holds his actual notes in his hand, or keeps them before him, he will most certainly use them, and if he finds their presence seemingly helpful he is likely to determine that it is a good plan always to employ notes during the delivery of speeches. As time proceeds this same speaker may find that the use of notes has

**DANGER OF  
EMPLOYING  
NOTES**

become a necessary condition of his speaking ; and his notes have become more and more copious. Later on he persuades himself that as such and such an occasion upon which he is due to speak is of so very important a character he had better write out his speech in full. He does so. Next, a time arrives when having written out his speech *in extenso* he is so pleased with it that he learns it off by heart. His memory being good, the effect of his recital appears so satisfactory that he repeats the experiment on subsequent occasions.

Pursuing this retrogression, a further stage is entered when he decides, in the instance of some particular speech, that, rather than trust to his memory, he will *read* it.

The last stage of all that ends this speaker's career is reached when he arrives at the conclusion that to read one's speech, address, or sermon, is by far the best method to adopt.

Thus it may be inferred that it is better to risk the loss of ideas than to cultivate reliance upon notes. Particularly so, since by a remarkably slight effort of the mind a plan of the speech can be impressed upon the memory so as to be easily reproducible at any moment that the speaker needs it.

But although in this manner the risk of losing an idea or ideas is reduced to a minimum, nevertheless it is desirable to be prepared for the contingency of forgetting what one intended to say at some particular point in the speech, and this contingency, as has been seen and as will be seen, is by no means

overlooked by many of the phases in the development of the entire method which this book aims at imparting.

Such phases enact that not the slightest mental disturbance must be permitted to result from the conscious loss of one idea represented in the framework among others that are remembered. Indeed, they demand absolute indifference to such loss and, further, require that no attempt whatsoever shall be made to reclaim the lost idea.

They allow, however, that in the event of the wandering idea returning to memory at some later period during the delivery of the speech it may be then employed by the speaker if he decides that the speech will thereby gain.

### **THE LOST IDEA**

I have suggested that indifference to the loss of an idea not only preserves mental tranquillity and, in consequence, prevents mental confusion in respect to remaining ideas, but that it (*i.e.* the indifference) also increases the chances of that same lost idea returning. This may be wholly true psychologically, or only partially so; I do not know, but I am inclined to think it is the former.

I submit that a missing idea is hurried back to the mind of a speaker by some chance reference he may make in the course of his speech to some phase or aspect of the idea that is lost, whereupon at once by the operation of the laws of mental association of ideas there is established a connecting



link between the idea *present* and the idea *absent*, with the variable result that the latter is recalled perfectly to memory. The reclaimed idea remains in subconscious mental presence even while the speaker continues to speak upon the phase of the topic with which he happened to be dealing when the wandering idea returned, and the said topic or phase of the same was certainly the secondary, if not the primary, cause of its reclamation.

Assuming the accuracy of my explanation, the process involved would be a mental impossibility if brain disturbance had ensued by reason of the speaker's conscious loss of his next "point."

So my original contention that indifference to the loss of an idea is the best way to accelerate its return holds good.

## **WITH OR WITHOUT NOTES**

Like most people I have listened to speeches delivered in the House of Lords and in the House of Commons, and, like some, I have been present as a guest at the annual historic civic function at Guildhall on November 9, when important and interesting speeches are the order of the evening.

In these places and elsewhere I have sat whilst the great minds of our day have engaged in public speech, and I have noticed the evident use of greatly differing methods.

Some have palpably recited their speech. Others have freely quoted from copious memoranda. A few have read their speech, while a proportion have



spoken without reference to notes. The majority of these speakers delivered themselves of much weighty matter, and the following day's newspaper reports presented to the reading world well-conceived speeches; *but the speeches that were really listened to, the speeches that were heard and enjoyed by the hearers, the speeches that carried the force of conviction were the speeches that were spoken without reference to notes.*

I cannot too emphatically urge what I know to be actual fact that, when the student-maker of speeches allows himself to deviate from a straight course, as represented by the method of speaking from headings only seen in mental picture, he need not be particular which other road he pursues, he need not hesitate in choice among the varying alternative methods, for he has turned aside from the only true course which can lead him to ultimate success as a speaker in public.

The question as to whether he may have his headings actually before him on a half-sheet of note paper, or whether he should impress them on his memory as a final act in the preparation of his speech is a matter which may quite legitimately be considered apart from the prime issue. My own answer to it, however, has been given in a previous chapter in no uncertain language; but that which is paramount in importance is the prior question, *viz., whether there should exist nothing but headings from which to speak or*

**ACTUAL NOTES  
OR MENTAL  
NOTES**

*whether the speaker should employ methods such as speaking from copious notes, writing out his speech in full, reading it, or learning it and reciting it.*

So far as the first and lesser of the two matters above stated is concerned I have admitted that the question, whether legitimate headings be seen actually or only mentally, is not one in which a student's decision can be said to be vital to success or contributory to failure.

The employment of either method resolves itself into a matter of expediency, for there are many public speakers who *do* refer to their headings and are not unsuccessful, but who might have developed into public orators of repute had they never employed the familiar piece of paper and had spoken always without reference to notes.

No possible doubt can exist that it is indeed most expedient for the student to acquire the habit, from the very outset of his public experiences, of impressing the headings or plan of his speech upon his memory, rather than allowing himself their actual presence; in this way only will he learn to confidently dispense during the time of speaking with every semblance of written word or note.

Finally on this matter of headings, if the speaker cannot mentally retain his points and, in consequence, must either have his headings in front of him the whole time, or else not speak at all, then let him be careful to avoid the practice of holding his slip of paper in his hand, and instead, place it down in front of him on a table or chair.

It is a very common mannerism among fluent speakers to hold their slip of headings in their hand, and to wave it through the air with every gesture of the arm. The mannerism is a bad one, and involves the habit of frequently looking at the slip when there exists neither the necessity nor even the desire to extract any information from it; whereas, if this slip is resting somewhere in front of him at those times when he needs his next point, he can raise the slip, look at it, and place it back again.

A speaker possessing the mannerism I describe will often look at his slip merely for the sake of looking somewhere, the act being a purely unconscious one.

The habit is a bad one and is to be strenuously avoided, not merely because it is useless but because it conveys the impression of dependence upon the contents of the paper, which frequently is not really the case. Furthermore, *his every glance at the paper tends to release whatever grip he might otherwise possess on his hearers' attention.*

Let it be clearly understood by the student that the actual presence of the headings has only been admitted to my method as an alternative to absolute inability for mental retention of them.

ORLANDO: "I would kiss before I spoke."

ROSALIND: "Nay, you were better speak first; and when you were gravelled for lack of matter you might take occasion to kiss. Very good orators, when they are out, they will spit; and for lovers lacking (God warn us!) matter, the cleanliest shift is to kiss."

SHAKESPEARE, *As You Like It*, Act IV. Sc. i.



## PART IV

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“ —Yet he talks well ;—  
But what care I for words ? yet words do well,  
When he that speaks them pleases those that hear.”

SHAKESPEARE, *As You Like It*, Act III. Sc. v.





## CHAPTER XI

### CORROBORATIVE STATEMENTS OF PUBLIC SPEAKERS

“It is not enough to speak, but to speak true.”  
SHAKESPEARE.

Corroborative Statements of Public Speakers, 133—Definitions of (a) speaking without notes (b) speaking from “headings” only (visual or actual) and (c) speaking, never from lengthy notes or written manuscript, 134—Opinions of A. J. Balfour, 137—John Bright, 138—R. W. Dale, W. E. Gladstone, A. W. Gough, 139—Kipling, Lord Macaulay, 140—Lord Morley, Joseph Parker, 141—Lord Rosebery, Lord Shaftesbury, C. H. Spurgeon, 142—The best speeches are not those which read well, 144—(A. J. Balfour, 144—George Whitefield, 144—Lord Rosebery, 145—Lord Macaulay, 145).

From a purely technical regard of its proposed contents the chapter which now opens may be prejudged to fail in carrying the student a single stage forward. Indeed, it will deliberately invite a halt, during which I shall search for, and, when found, duly insert below, some definite unbiassed confirmation by public speakers of those precepts which I have ventured to lay down relating to speaking in public under the following conditions :

**(A) WITHOUT NOTES**

That is to say, either (1) Extemporaneous speaking, or (2) giving utterance to previously well-thought-out matter when no memoranda of any kind exist or have existed.

**(B) Always from Headings only : (1) Visionary or (2) Actual.**

That is to say (1) headings retained in the memory and seen only in mental vision in framework-form by the faculty of the mind's eye (in other words, speaking WITHOUT reference to notes); or, (2) *headings*, if not perceived in the above way, then, seen in framework-form by the physical eye on an actual slip of paper (in other words, speaking WITH reference to notes).

**(C) Never from Lengthy Notes or Written Manuscript.**

That is to say, never referring repeatedly to copious notes, nor alternately to "dropping" and "raising" the eyes to and from a written copy of the speech or address.

Referring to the second phase of Condition 'A' and to the first phase of Condition 'B,' it may here be stated that giving utterance to previously well-thought-out ideas and the act of speaking from *headings* in visionary form are not necessarily one and the same thing. For a speaker may express ideas that have long occupied his thoughts, but concerning which he may never have recorded a single note, whereas in the case of speaking from mentally-

pictured headings he has probably made good use of pencil and note-book, arriving at his headings by a process of classification and arrangement of ideas, and then reducing these latter to representative words or phrases in the form of a skeleton or framework.

Referring also to the two phases of Condition 'B,' the visionary is to be preferred to the actual. In either case too much care cannot be taken in constructing very neatly the plan of ideas which is to constitute the framework of the speech for employment during delivery: whether the framework of the speech is made use of mentally or actually it is equally expedient to design it clearly and neatly.

To get back to what I was saying concerning my desire to discover in the methods of public speakers some corroborative evidence in support of my rules and precepts, I would remind the reader that in the process of developing the theories advanced in earlier chapters of this book certain hypotheses were subjected to analytical treatment.

The plan of so doing served, among other purposes, the very useful one of testing the stability of the said hypotheses, and of substantiating the theories arising therefrom.

For the fulfilment of the object of this chapter (the object mentioned above) the scheme of contents will be different; for the burden of proof and verification will rest not with me as in the instance to which I have referred, but entirely upon others, as already foreshadowed.

I shall pass therefore from the confines of my own experience, and from the limitations of my own reasonings into the broader sphere of evidence which is offered by the matured views, and, what is more important still, ripened experiences of well-known speakers, past and present; speakers whose successful delivery has illustrated, or now illustrates, the expediency of acquiring habits of preparation and methods of speaking, such as those which have been set before the general student in foregoing chapters, and which have been represented unflinchingly by the author as being indispensable to the most telling kind of public utterance.



**CORROBORATIVE . . . . .**  
**STATEMENTS . . . . .**  
**OF . . . . .**  
**PUBLIC SPEAKERS . . . . .**

Taking the names of the public speakers (whose opinions I am now about to quote) in alphabetical order, they appear as follows :

A. J. BALFOUR	LORD MACAULAY
JOHN BRIGHT	LORD MORLEY
DR. DALE	JOSEPH PARKER
W. E. GLADSTONE	LORD ROSEBERY
REV. A. W. GOUGH	LORD SHAFTESBURY
RUDYARD KIPLING	C. H. SPURGEON

**ARTHUR JAMES BALFOUR**

“ . . . . . But the man who wrote his speech and learnt it, and then delivered it so that every man knew that it was written and then learnt, would never succeed as a speaker. He did not know any man in either the political or legal world who could be regarded as a master of the instrument he had to wield *unless he was capable of debate*. The man who had to retire, reflect, write, and learn by heart before he could reply to an opponent would be surpassed by a man of far

inferior but readier powers. The two great qualifications which he would advise any struggling speaker to strive for were, first, the getting in touch with his audience; and next, the forgetting of himself in his desire to persuade and interest them. But these two qualifications were worthless unless a speaker had really got something to say—something he had thought of before, not casually, but deeply, something that welled out naturally from a mind stored with reflections, and that had been gone over in one form or another before the public speech.”—*Evening Standard and St. James's Gazette*—From one of the editions published during the evening of October 26, 1907.

## JOHN BRIGHT

“In Mrs. John Mill's life of her husband is an account of John Bright's first extempore speech. It was at a temperance meeting. Bright got his notes muddled, and broke down. The chairman gave out a temperance song, and during the singing told Bright to put his notes aside and say what came into his mind. Bright obeyed, began with much hesitancy, but found his tongue and made an excellent address.”—*Encyclopædia Britannica*, 10th Edition.

“He [Lord Hartington] made himself speak, overcoming his temperamental reluctance. John Bright, after hearing him on an early occasion, told him frankly that he ought to take lessons in elocution. It is easy to obtain a good delivery, said the golden-mouthed Tribune of the people, if you only take pains, and it is as simple to finish a sentence well as badly.”—From the *Daily Telegraph*, March 26, 1908.

**R. W. DALE, D.D.**

“Grasp your thoughts firmly, and let the sentences take their chance.”

**W. E. GLADSTONE**

“Test and question your own arguments beforehand, not waiting for critic or opponent.

“Seek a thorough digestion of, and familiarity with, your subject, and rely mainly on these to prompt the proper words.

“Remember that if you are to sway an audience you must, besides thinking out your matter, watch them all along.—Rules given by W. E. Gladstone to a correspondent on the Art of Speaking, March 20th, 1875.—Morley’s “Life of Gladstone.” Vol. I.

**THE VICAR OF BROMPTON,  
THE REV.****A. W. GOUGH, M.A.**

“It is not easy to say why I have never written a sermon for the pulpit. Up to the time, in my last year at Oxford, when I turned towards the ministry, I had looked forward to a literary and legal career. But neither my first sermon, as a very young deacon, at Doncaster parish church, nor any subsequent sermon, has owed much to the remembrance of written words. The pulpit has been a place where something was to be said, something that I almost felt would say itself. And the temple has been a place where God and a congregation have usually been the greatest contributors.

“I will venture to say, for the cheer of preachers with this sort of vocation, that when a thought is

alive, and a message, and a man's sincere personal concern, there is no need for anxiety concerning words. If a man can turn from himself and be wholly occupied with these great presences—God and the congregation—the very structure or shaping of his thought will be often the more beautiful and vital if he be liberated from the desire to remember any prepared and admired phraseology.

“Many a sermon is spoilt by literary ‘preciousness.’ The passion for beautiful phrases, carefully cut to glitter, may easily dazzle the preacher, hiding from him the face of God and lessening his sympathetic interest in the faces of those to whom he speaks. It may shut the flood-gate of inspiration and open the sluice-gates of vanity.—From an article entitled “How I became a Preacher” by A. B. Cooper in the February 1908 issue of *The Sunday At Home*.

## RUDYARD KIPLING

Mr. Rudyard Kipling presented the prizes to the successful students at the Middlesex Hospital in the afternoon and afterwards addressed them in a delightful speech.—*Standard*, Oct. 2, 1908.

“Mr. Rudyard Kipling delivered—*without notes*—a brilliant speech.”—*Daily Mail*, Oct 2, 1908.

## LORD MACAULAY

“A politician must often talk and act before he has thought and read. He may be very ill informed respecting a question ; all his notions about it may be vague and inaccurate ; but speak he must ; and if he is a man of ability, of tact, and of intrepidity, he soon finds that, even under such circumstances,



it is possible to speak successfully . . . . It is not by accuracy or profundity that men become the masters of great assemblies."—LORD MACAULAY, on Gladstone.

## LORD MORLEY

"Mr. John Morley has said that to disparage eloquence is to depreciate mankind. There is not much likelihood of the modern politician disparaging eloquence. It is irresistible, and it carries its possessor far. To secure personal advancement it is much more profitable to be eloquent than to be wise and grave in council."—From an article in the *Daily Telegraph*, having reference to the late Duke of Devonshire as a public speaker, March 26, 1908.

## JOSEPH PARKER

"Sometimes Dr. Parker preaches without the aid of a scrap of paper, but usually he takes with him into the pulpit the barest skeleton notes, frequently written in pencil on half a sheet of note paper . . . . Dr. Parker's utterances are so perfect in literary finish that many people imagine he first composes his sermons and then recites them from memory. One finds it hard to believe that all of his wonderful epigrams are wholly impromptu, yet *it is literal truth that the language of the sermon as a whole is forged in the pulpit as required.*"—ALBERT DAWSON, Literary Assistant and Private Secretary to Dr. Parker ("Joseph Parker, D.D., His Life and Ministry," page 117).



**LORD ROSEBERY**

“ Now I do not think that he has given us any practical hints, except that we are not to overstate our case, and that we are not to write our speeches . . . . Pitt, I think, corrected only two of his speeches for publication, and one of those speeches he wrote—for I have seen the letter—that the report was so hopelessly incorrect that when he began to correct it he had to re-write it.”—LORD ROSEBERY, on Parliamentary Oratory, “ Addresses and Appreciations.”

**LORD SHAFTESBURY**

“ He did not write his speeches, and never accustomed himself to trust to notes.”\*

**CHARLES HADDON  
SPURGEON**

(A) “ My actual notes were a little too scanty to be understood by any one but myself . . . . .  
. . . . The front of an ordinary envelope has frequently sufficed to hold my memoranda . . . .  
. . . . I sometimes wish that I had never used even this; for the memory loves to be trusted, and the more fully it is relied upon the more does it respond to our confidence.

“ The preachers who can entirely dispense with notes must be few; but if their preaching is up to the mark, they are happy men.

\* I am indebted to the authorship of H. Epworth Thompson, Esq., for this quotation and for that under the name of Dr. Dale. Also for directing me to the volume of “ My Sermon Notes ” from which I have been able to extract the opinion of C. H. Spurgeon.

“Some go on crutches, and read almost all the sermon; this, as a rule, must be a lame business. The most of us need to carry a staff, even if we do not often lean upon it. The perfectly able man requires nothing of the kind.”—From the preface of Part I of “My Sermon Notes,” published by Alabaster and Passmore, London.

(B) “Enough of my brethren use manuscripts, and I will not compete with them.”

“If I cannot speak extemporaneously, I will hold my tongue: to read I am ashamed.”—From “Sermons in Candles,” Lecture No. 1, published as above.

(C) “He (C. H. Spurgeon) frequently spoke for nearly an hour, and invariably from heads and sub-heads jotted down upon half a sheet of letter paper.”—“Encyclopædia Britannica,” 10th Edition.

**THE BEST SPEECHES .  
ARE NOT THOSE . . .  
WHICH READ WELL .**

**AN OPINION UPON THE SUBJECT  
BY MR. BALFOUR**

“ He (Mr. Balfour) had listened in the House of Commons to men who could hardly put two sentences grammatically together, and who yet at once caught the ear of the House because, by personal magnetism and manner of speech, they convinced it that they knew what they were speaking about. There were speakers of whose excellence it was impossible to judge by their printed speeches. Posterity must believe the testimony of those who heard with their own ears. Of those, the greatest he had known was Mr. Gladstone, who had every single resource of oratory at his disposal—humour, invective, expression, power of holding an audience, even in the most intricate and driest matters of detail. It was not the speeches which read best which were the greatest speeches.”—A. J. Balfour—From one of the editions of the *Evening Standard and St. James's Gazette* issued on Oct. 26, 1907.

**AN EXCERPT BEARING UPON  
THE SUBJECT**

“ He [The Rev. George Whitefield] preached his first sermon in Gloucester Cathedral in 1736, and the effect was astonishing. The vehemence and earnestness of his oratory deeply moved the audience.

“His printed sermons by no means explain his reputation. They reveal him as a man of somewhat slender talent and commonplace quality of mind, and quite unlearned.”—From the *Daily Telegraph*, Oct. 8, 1908.

## THE OPINION OF CHARLES JAMES FOX

“[The Lecturer] attributed to Mr. Gladstone the saying that if a speech read well it must be a bad speech. Mr. Gladstone may have said it, but the person who first said it was Mr. Fox. Somebody said to Mr. Fox, ‘Have you read so-and-so’s speech? It is an excellent speech.’ ‘Does it read well?’ said Mr. Fox; ‘because be sure if it does it is a very bad speech.’”—LORD ROSEBERY, on Parliamentary Oratory, “Addresses and Appreciations.”

## LORD MACAULAY’S VIEW OF THE SUBJECT

“He [a politician] finds that there is a great difference between the effect of written words, which are perused and re-perused in the stillness of the closet, and the effect of spoken words which, set off by the graces of utterance and gesture, vibrate for a single moment on the ear. He finds that he may blunder without much chance of being detected, that he may reason sophistically and escape unrefuted. He finds that, even on knotty questions of trade and legislation, he can, without reading ten pages or thinking ten minutes, draw forth loud plaudits, and sit down with the credit of having made an excellent speech.”—LORD MACAULAY, *Gladstone*.



## CHAPTER XII

### THE DELIVERY OF SERMONS

#### SHOULD I READ MY SERMONS, OR PREACH THEM?

“Out of the abundance of the heart the mouth speaketh.”

ST. MATTHEW, xii. 34.

AN opinion is of value only so far as its expression can be shown to be free from bias. Where a leaning is plainly discernible, where a “thrust” is evidently intended, the opinion, while it may disturb a few and gratify many, soon dies down and is forgotten.

Thus, when an eminent divine and scholar engages to express his views on preaching, and in the course of so doing is understood to say how much he regrets that some of the Clergy do not attach more importance to the composition of their sermons, and refers directly to the “delivering of sermons which the preacher has not taken the trouble to write out,” there is revealed in the words employed so distinct a bias in favour of the *written* sermon that his opinion must either be rejected *in*



*toto*, or considered only in relation to acknowledged prejudice.

The implication contained in the opinion I quote is stated briefly and fairly as follows—that a preacher who does not write out his sermons does not *therefore* take trouble in preparing them.

If this proposition were nothing more than illogical it could be treated quite easily and with despatch; but there is here to be dealt with a substratum of bias which I think is impervious to reason. In consequence of this we must consider the matter in the light of experience alone.

With evidence at my disposal for this purpose, I advance the statement that the 'trouble' involved in preparing a sermon without writing it out and in delivering it without referring to notes is infinitely greater than that which is involved by the employment of other methods.

I do not, and shall not, allude to extemporaneous\* preaching. I refer solely to the practice of preaching without use of manuscript or even reference to notes; and I say that the preacher who has always written his sermons in full and has read them word for word can form no fair conception of the amount of pains which must needs be taken by his confrère who neither writes his sermons *in extenso* nor refers to memoranda while speaking.

\* This word is employed in its proper sense as indicating the act of preaching without any preparation at all, a condition of pulpit utterance that I have no desire to approve and no right to condemn.

A preacher who really preaches is he who devotes hours to meditation upon the subjects he treats. You can see that his mind is evolving ideas as he strides along the pavement or down the country lane. You can see him stop now and then to jot down a heading or the gist of a thought. You might see him at home in his study, not writing his sermon at length, but just sketching the drift of his thoughts and recording the 'landmarks' he passes, so that when he sails down the same channel again he may steer a straight course and keep clear of extraneous matter. You might see him referring and verifying and amplifying, and THINKING! THINKING!! **THINKING!!!** His ideas become visual, and with his mind's eye he views in perspective the conclusions at which he eventually arrives. His whole mind is full of his theme.

Then with empty hands but loaded brain, his faculties wholly unfettered by prepared sentence or studied phrase, he approaches the pulpit: not with light gait and quick step as one who is fingering a roll of manuscript nestling in some inner pocket, but with slow pace and thoughtful mien. Every line of his face speaks of the 'trouble' he has taken.

And now he stands in the pulpit. He needs no reading slope and candles. He simply stands and faces his people. Then slowly at first—to become quicker later on—he releases the pent-up accumulation of much thinking. He is but dimly conscious of what particular words or phrases he uses: *he*

*leaves them to come whence they may.* He simply empties his mind, while, amidst the silence of the listening throng, his voice pours out "the abundance of his heart." His very soul is speaking.

Could you, my reader, remark of this man—"he has not taken the trouble to write out his sermon?" Do you say that a preacher, such as he, is unreal, mythical, or ideal?

Sir, if you are a minister of religion and one who usually reads his sermons, "lay not that flattering unction to your soul" that not your method but my imagination is at fault: for the preacher that I have sketched is a living, breathing force. He is here, and he is there, and in the place where he preaches there also will you find human souls in crowds.

The preacher that I have described is known and loved by his fellows: you have met him, you have heard him, you have admired him; but it may be that there you have stopped. It may be that you have never reflected that the secret of this man's power is his conquest of mental faculties—conquest by sheer perseverance, by determined rejection of manuscript and persistent dispensing with notes.

The multitude follows such a preacher to-day just the same as it did in that bygone age when a Preacher sat by the storm-swept shores of the Galilean Sea and drew all the world to His side.

But what of the written sermon? Has it, then, no worthy part to play among the influences at work

**THE WRITTEN  
SERMON**

for humanity's good? My opinion is that it certainly has, but its scope is much narrower, its sphere is bounded, and the people outside its boundaries are let go, they remain unreached.

The literary sermon, earnestly read, has for some a charm all its own: there are many to whom it more nearly appeals than the most fluent address most forcefully rendered.

When the sermon I hear is a literary essay, I am sure there are many whom it pleases; I think there are some who enjoy it; I know that it profits not a few. For example, that man in the pew over there, he is "eating" the reader's words. His attention is keen, his interest is aroused, and once and again his face shows a sign of approval. No doubt can exist but that the reader's deep thoughts and the power of his pen to conjure with words are food and refreshment for the mind and the soul of the man in the pew over there.

But my neighbour to the left is nodding, and he on my right wears a look of abstraction. Of what is each thinking? Not of the really excellent treatise the preacher has carefully written.

They have no taste for premises and but little regard for conclusions. "Psychological Aspects of Conscience" concern them no more than "Relative Properties in Instinct and Truth." Yet topics like these touch the man over there. He is lost in the thoughts they inspire. He absorbs the ideas that the preacher develops, and remarks to his friend



walking home "That sermon was good, it was clever, I never enjoyed a better."

Then I wonder whether it is right for *his* cup to be filled to the brim while my neighbours go thirsty away—whether Church and Sunday are place and time for "intellectual treats," and although, if the preacher had preached and not read, the man over there might have lost the pleasurable strain of the thinking which some problems and theories excite; still, he might, yes, he might have gained something from a simple discourse freely rendered.

And the others (my nodding and abstracted neighbours), they also might have been reached had the sermon been preached and not read. Had the sermon been free from the fetters of 'style' the preacher might then have spoken "*out of the abundance of his heart.*" Had the preacher not read his sermon but preached it he might then have received inspiration as only that speaker can who does not labour with language.

Then might his tongue have been loosened to utter some heaven-sent word and, while some had been "almost persuaded," some had been quite convinced, had the preacher not read but—**PREACHED.**

"For it shall be given you in that same hour what ye shall speak."—ST. MATTHEW. x. 19.





## CHAPTER XIII

### RECORDS OF ABILITY IN ORATORY POSSESSED BY HISTORICAL PERSONAGES AND EMINENT PUBLIC SPEAKERS.

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These records are excerpts from miscellaneous volumes. In every instance, the source of the quotation is attached to its concluding line. Several of the records are quoted from the lectures of Dr. Morley Punshon and some have been taken from a volume by William Wale entitled "What Great Men Have said about Great Men," Published by Swan Sonnenschein and Co., Ltd.

“ Athens, the eye of Greece, mother of arts  
And eloquence, native to famous wits,

Thence to the famous orators repair,  
Those ancient, whose resistless eloquence  
Wielded at will that fierce democratic,  
Shook th’ arsenal and fulmin’d over Greece  
To Macedon and Artaxerxes throne.”

MILTON, “Paradise Regained,” Book IV.  
Lines 240-1, 267-71.

## JOHN KNOX (1505-1572)

(1) John Knox, a man of fearless heart and a fluent eloquence; violent,—indeed, and sometimes coarse, but the better fitted to obtain influence in a coarse and turbulent age, capable at once of reasoning with the wiser nobility, and inspiring with his own spirit and zeal the fierce populace.—*History of Scotland*, Sir Walter Scott.

## JOHN BUNYAN (1628-1688)

(2) As a Preacher of the Truth Bunyan had a high reputation in his day. Sympathy, earnestness, and power, were the great characteristics of his successful ministry. He preached what he felt, and his preaching therefore corresponded to the various stages of his personal experience . . . Dr. Owen assured King Charles that for the tinker's ability to prate, he would gladly barter his own stores of learning; and in his annual visit to London, twelve hundred people would gather at seven in the morning of a Winter's working day, to hear him.—W. Morley Punshon, M.A., LL.D., Lecture: *John Bunyan*.

(3) The style of Bunyan is delightful to every reader, and invaluable as a study to every person who wishes to obtain a wide command over the English language. The vocabulary is the vocabulary of the common people. There is not an expression, if we except a few technical terms of theology, which would puzzle the rudest peasant. We have

observed several pages which do not contain a single word of more than two syllables. Yet no writer has said more exactly what he meant to say. For magnificence, for pathos, for vehement exhortation, for subtle disquisition, for every purpose of the poet, the orator, and the divine, this homely dialect, the dialect of plain working men, was perfectly sufficient.

There is no book in our literature on which we could so readily stake the fame of the old unpolluted English language, no book which shows so well how rich that language is in its own proper wealth, and how little it has been improved by all that it has borrowed.—Lord Macaulay, *Essays*: John Bunyan.

### GEORGE WHITEFIELD (1714-1770)

(4) The Arabians have a proverb which says, "He is the best orator who can turn men's ears into eyes." Whitefield seems to have had a peculiar faculty of doing this. He dramatised his subject so thoroughly that it seemed to move and walk before your eyes. He used to draw such vivid pictures of the things he was handling, that his hearers could believe they actually saw and heard them.—Bishop J. C. Ryle, *English Leaders of the Last Century*.

### EDMUND BURKE (1729-1797)

(5) His impeachment of Warren Hastings established his claim to the possession of the highest eloquence, for Hastings himself was so aroused by it that for awhile he believed himself as guilty as his fiery accuser painted him, and it was only when reflection followed upon excitement that



the spell of the magician ceased to work its will. His grasp of great principles; the far-stretching insight of his political vision, the loftiness of his language, and the remote analogies by which his views were sustained, were not to the taste of those who were absorbed in party strifes. He was endowed with a union of faculties which are seldom found together, acuteness of mind, and great caution,—an imperial fancy, and a creative genius,—a perseverance which would master every depth and detail, and an imagination whose flight, like the eagle's, was ever towards the sun.—W. Morley Punshon, M.A., LL.D., Lecture: *Wilberforce*.

### **PATRICK HENRY (1736-1799)**

(6) . . . . he turned his attention to the law and became an advocate, in which rôle he distinguished himself. As a member of the Virginian Legislature he produced a profound impression by his speech against the famous 'Stamp Act.'—*The Popular Elocutionist*.

### **HENRY DUNDAS (1742-1811)**

(7) A straightforward businesslike speaker, who would not let a man misunderstand him.—W. Morley Punshon, M.A., LL.D., Lecture: *Wilberforce*.

On April 23, 1793, Dundas [Henry Dundas, Viscount Melville] moved a resolution pledging the House to secure the renewal of the monopoly to the East India Company for a further term of years. . . . His speech on this occasion was in Pitt's opinion one which, for comprehensive knowledge of the history of India, and of the various sources of the British commerce to the East Indies . . . .

though it might have been equalled in that house, had never been excelled.—*Dictionary of National Biography*.

### ROLAND HILL (1744-1833)

(8) I go to hear Roland Hill because his ideas come red-hot from the heart.—Sheridan.

(9) At his (Whitefield's) death there was only one young man to be found who had caught the fire of his zeal, possessed similar powers of eloquence . . . This was Mr. Roland Hill.—Rev. Edwin Sidney, *Life of the Rev. Rowland Hill*.

### HENRY GRATTAN (1746-1820)

(10) The Irish patriot and orator, whose speech sparkled with epigrams, which had principles hidden in their heart; who kept the zealous temperance of words, which is the orator's best weapon, and whose reputation, won in Ireland, did not suffer when the first minds of England were his peers, for he was like a tree which can bear transplanting, and thrives on foreign soil.—W. Morley, Punshon M.A., LL.D., Lecture: *Wilberforce*.

### CHARLES JAMES FOX (1749-1806)

(11) He was one of those whose claim to marvellous eloquence rests rather upon the tradition of the elders, than upon anything which the present times can read . . . With a pronunciation singularly beautiful, a pure style, a quick insight into the bearings of a question, and a wit which could either play harmlessly about a subject, or scathe and scorch an adversary; with a close logical faculty, and a stern justice, which made him state his opponent's argument so strongly that his friends

trembled lest he should not be able to answer them; we need not doubt the tales which charmed listeners tell of Fox's wonderful power.—W. Morley Punshon M.A., LL.D., Lecture: *Wilberforce*.

### JOHN PHILPOT CURRAN (1750–1817)

(12) His eloquence, wit, and ability soon made him the most popular advocate of his age and country. A collection of his forensic speeches was published 1805.—*The Modern Cyclopædia*, Gresham Publishing Company.

### THOMAS ERSKINE (1750–1823)

(13) He had a voice of strange sweetness, a mind keen to apprehend, a memory strong to retain, a constant presence of mind, and a thorough knowledge of the human heart, and of the easiest way to reach it. The Court, the Parliament, the judges, the demagogue, the infidel, were alike resisted as the cause of his client demanded it, with a fearless eloquence which charmed even those who suffered from it; and he was as independent of his clients themselves, for when Thelwall was dissatisfied with the way in which his defence was conducted, and sent a message to Erskine, "I'll be hanged if I don't conduct my own cause"; all the answer he got was the counterpart to his own dry humour, "you'll be hanged if you do."—W. Morley Punshon, M.A., LL.D., Lecture: *Wilberforce*.

### RICHARD BRINSLEY SHERIDAN

(1751–1816)

(14) The orator to whom the House paid the unparalleled compliment of adjournment at the

close of his speech, on the ground that they could not transact business calmly while under so mighty a spell.—W. Morley Punshon, M.A., LL.D., Lecture: *Wilberforce*.

### **WILLIAM PITT (1759–1806)**

(15) His first speech secured his fame, and it is said that during the whole of his career he scarcely added a cubit to his oratorical statue. "He is a chip of the old block," said Burke, with tears in his eyes, "he is the old block itself." "He will be one of the first men in Parliament," said some one to Fox; "He is so already," was the generous reply. This reputation was won . . . by a grand unbroken flow, clear as a river, and as pleasant as the murmur of its waters, and by the dignity with which the majestic words rolled forth as from the lips of a king.—W. Morley Punshon, Lecture: *Wilberforce*.

### **WILLIAM WILBERFORCE (1759–1833)**

(16) The speech of Wilberforce (Abolition of the Slave Trade) was a masterly argument, warmed by a kindly humanity, and brought home with singular power. Burke said of this speech, "That it equalled anything he had heard in modern times, and was not perhaps to be surpassed in the remains of Grecian eloquence." Pitt and Fox were equally warm in their praises and equally hearty in their support of the cause.—W. Morley Punshon, M.A., LL.D., Lecture: *Wilberforce*.

### **ROBERT HALL (1764–1831)**

(17) He (Robert Hall) began his sermons with hesitation, often in a very low and feeble tone.



As he proceeded his manner became easy, graceful, and at length highly impassioned; his voice also acquired more flexibility and sweetness, and, in all his happier and more successful efforts, swelled into a stream of the most touching and impressive melody . . . He announced the results of the most extensive reading, of the most patient investigation, or of the profoundest thinking with such unassuming simplicity, and yet set them in such obvious and lucid reality that the auditors wondered how things so simple and manifest should have escaped them. In his higher flights what he said of Burke might be applied to himself: "His imperial fancy laid all nature under tribute, and collected riches from every scene of creation and every walk of art."

From the commencement of his discourse an almost breathless silence prevailed. Not a sound was heard but the preacher's voice. Every eye was fixed upon him. As he advanced and increased in animation five or six of the auditors would be seen to rise and lean forward over the front of their pews, still keeping their eyes fixed upon him. Some new or striking sentiment or expression would in a few minutes cause others to rise in like manner; shortly afterwards more, and so on, until, long before the close of the sermon, it often happened that a considerable portion of the congregation were standing. When he closed they slowly and reluctantly resumed their seats.—From an article in the *Daily Telegraph*, Tuesday, October 8, 1908, entitled "Robert Hall—Orator," a copy of which the editor very kindly presented to the author of this book in course of correspondence.

(18) The Rev. Robert Hall, M.A., was born in 1764. His works on divinity and political economy, which are numerous, are remarkable for



profound thought, elegance of style, and for the splendour of their imagery. As a preacher he was unrivalled, his congregation were, it is said, "entranced by his fervid eloquence, and melted by the awe and fervour with which he dwelt on the mysteries of death and eternity."

His complete works have been published in six volumes. Died 1831.—J. E. Carpenter, M.A., Ph.D., *The Popular Elocutionist*.

### **GEORGE CANNING (1770-1827)**

(19) An accomplished scholar, a brilliant wit, a skilful if not an impassioned declaimer.—W. MORLEY PUNSHON, Lecture: *Wilberforce*.

### **THOMAS CHALMERS (1780-1847)**

(20) Robert Hall was more discursive in thought, and in style far more finished, Chalmers concentrated his force on one important truth at a time, turned it round and round in every light, and would not leave it till he had made full demonstration of it to those who heard him, and pressed it home upon them with all his energy. Till this was accomplished he would not and could not pass on to other matters.—Dr. DONALD FRASER, *Thomas Chalmers*.

### **DANIEL WEBSTER (1782-1852)**

(21) . . . being especially distinguished as an orator. No public speaker could surpass him in producing an impression on an audience. A collection of his speeches, state papers, and correspondence was published at Boston the year before his death.—*The Modern Cyclopædia*, Edited by Charles Annandale, M.A., LL.D.

(22) Daniel Webster, one of the greatest statesmen and orators of the United States, was born in 1782, and for many years held the first rank at the American Bar.—*The Popular Elocutionist*.

### LORD MACAULAY (1800–1859)

(23) It has been said that a speech delivered by Macaulay, on the great question which absorbed his father's life (The Slave Trade), attracted the notice of Jeffrey, then seeking for young blood wherewith to enrich the pages of the *Edinburgh Review*, and that this was the cause of his introduction into the guild of literature, of which he became the *decus et tutamen* . . . . the union of great acquirements and great rhetorical power, so manifest in Macaulay's mind, could not fail to render him a desirable acquisition to any political party.

. . . . Macaulay's speeches bear the stamp and character of the essay rather than of the oration, and reveal all the mental qualities of the man. . . . Though his last recorded speech is said to have been unrivalled in the annals of parliamentary oratory for the number of votes which it won, the impression of his speeches in the general was not so immediate as it will, perhaps, be lasting. Men were conscious of a despotism while he spoke, and none wished to be delivered from the sorcery; but when he ceased the spell was broken, and they woke as from a pleasant dream.—W. Morley Punshon, M.A., LL.D., Lecture: *Macaulay*.

### RICHARD COBDEN (1804–1865)

(24) Besides his skill in hitting on the right argument, Cobden had the oratorical art of presenting it in the way that made its admission to the

understanding of a listener easy and undenied. He always seemed to have made the right allowance for the difficulty with which men follow a speech, as compared with the ease of following the same argument on a printed page. . . . He was never at a loss, and he never hesitated.—John Morley, *Life of Cobden*, Vol. I.

### **BENJAMIN DISRAELI (1805–1881)**

(25) In the year 1837, a young member, oriental alike in his lineage and in his fancy, entered Parliament, chivalrously panting for distinction in that intellectual arena . . . . He rose to make his maiden speech. But he had made a grand mistake . . . . He set out with the intention to dazzle, but country gentlemen object to be dazzled, save on certain conditions . . . . He took them by surprise, and he pelted them with tropes like hail. Hence he had not gone far before there were signs of impatience—by and by the ominous cry of “Question”—then came some Parliamentary extravagance, met by derisive cheers—cachinnatory symptoms began to develop themselves, until, at last, in the midst of an imposing sentence, in which he had carried his audience to the Vatican, and invested Lord John Russell with the temporary custody of the keys of St. Peter, the mirth grew fast and furious—somnolent squires woke up and joined in sympathy, and the house resounded with irrepressible peals of laughter. Mortified and indignant, the orator sat down, closing with these memorable words, “I sit down now—but the time will come when you will hear me!” In the mortification of that night, we doubt not, was born a resolute working for the fulfilment of those words. . . . In 1852, fifteen short years after his ap-

parent annihilation, he was in her Majesty's Privy Council, styling himself Right Honourable, Chancellor of the Exchequer, and Leader of the British House of Commons.—W. Morley Punshon, Lecture: *The Prophet of Horeb*.

The professed creed of Disraeli was that of a "complete Jew," that is to say, he believed in "Him that had come"; and "did not look for another." To use his own words, he "believed in Calvary, as well as Sinai."—Sir William Fraser, *Disraeli and his Day*.

[During Lord Beaconsfield's last illness] All his errors were forgotten, and men thought only of the wit that had so long delighted them, of the eloquence which had so often thrilled them, and of those lofty conceptions of public duty which, if sometimes mistaken in particulars, were always instinct with the proudest traditions of English statesmanship.—*Dictionary of National Biography*.

## W. E. GLADSTONE (1809-1898)

(26) His choice of language was unbounded. It has been said of Lord Holland and his illustrious son, Charles James Fox, that from the very wealth of their vocabulary there arose a tendency to hesitation. But the wealth of vocabulary which was at Mr. Gladstone's command never produced that effect. His flow of words was not that of the mountain-stream which comes tumbling down helter-skelter. It was that of the river with an immense volume of water, whose downward course is as regular as it is stately. He never gabbled. He never drawled . . . . It was this extraordinary wealth of words which laid him open to the charge, not without reason, of being verbose.—Sir E. W. Hamilton, *Mr. Gladstone: A Monograph*.



**ABRAHAM LINCOLN (1809-1865)**

(27) . . . . In 1864 he was again elected president, and his second inaugural address is perhaps one of the greatest orations the world has heard. With that speech his work was done.—Nicolay and Hay's *Abraham Lincoln: a History*, 1890. (Harmsworth Encyclopædia.)

**JOHN BRIGHT (1811-1889)**

(28) Lord Salisbury said of him (John Bright) he was the greatest master of English Oratory that this generation—I may say several generations—has seen. . . . At a time when much speaking has depressed, has almost exterminated, eloquence, he maintained that robust, powerful and vigorous style in which he gave fitting expression to the burning and noble thoughts he desired to utter.—*Encyclopædia Britannica*, 10th Edition.

**HENRY WARD BEECHER (1813-1887)**

(29) With a patience foreign to his impulsive nature, he submitted to minute drill in elocution and became a fluent speaker. — *Encyclopædia Britannica*, 10th Edition.

**NEWMAN HALL (1816-1902)**

(30) The late Dr. Christopher Newman Hall was a preacher whose name deserves to be coupled with that of the late Charles Haddon Spurgeon, for it is not too much to say that at one time few Nonconformists paid a visit to London from the provinces, or even from the United States and the Colonies, without making a point of hearing these two famous preachers. . . .



The handsome Christ Church, in Westminster Bridge Road, was built for him by subscription. Here, till his retirement in 1892, he drew enormous congregations.

Newman Hall was almost as popular in the United States as at home, his advocacy of the cause of the North having made his name one to conjure with. He visited America twice, and on the second occasion was requested to open Congress with prayer and to preach before the Senate and the Legislature. . . .

An eloquent and powerful preacher whose loss will be widely and deeply regretted.—*The Sketch*, Feb. 26, 1902.

## WILLIAM MORLEY PUNSHON'

(1824-1881)

(31) At the age of seventeen he began to preach. With others like-minded he formed a society for mutual improvement, and soon displayed remarkable powers of elocution and oratory . . . . Punshon's rare gifts and eloquence soon won for him a high place not only among his own people, but with the general public. His public lectures, the first of which, on *The Prophet of Horeb*, he delivered in Exeter Hall in January 1854, greatly increased his popularity.—*Dictionary of National Biography*.

(32) Those upon both sides of the Atlantic who listened to him while he was yet amongst us, will be reminded by these printed discourses of moments which they spent while passages found here were rolled forth with all the unrivalled force of his own delivery.

Print cannot bring back again the orator, cannot make us thrill under his touch with the two-fold

sympathy of response to the feeling of a dense throng moved to the core. But print will enable multitudes who never formed part of Punshon's congregation to realise what must have been the effect of such appeals, when slung forth by such a slinger, among compact thousands in a state of high preparation.—Wm. Arthur, Preface to Vol I. of *Dr. Punshon's Sermons*.

**CANON FLEMING (1830–1908)**  
(THE REV. JAMES FLEMING, B.D.)

(33) It is said that the late Duke of Westminster, the patron of St. Michael's, heard that a clergyman was attracting large crowds to hear him in a South London church, and that his Grace made a special visit to Camberwell to hear this popular preacher, and was so struck with the sermon that he appointed Mr. Fleming to St. Michael's. . . .

Greatest of the late Canon's accomplishments was his gift of speech. He was master of the art of graceful and illuminating discourse, and he had trained hundreds of the clergy of the present day in that art—so plentifully neglected—elocution. By these he was greatly esteemed. . . .

In addition to his clerical work, Canon Fleming was one of the finest reciters of his day. At York he was always ready to give his services in support of any good cause, and this made him very popular in the city. Among his best pieces were *The Bells*, by Edgar Allan Poe; *The Charge of the Six Hundred*, *A Man's a Man for a' That*, Macaulay's *Trial of Warren Hastings*, and Froude's description of the Execution of Mary, Queen of Scots. . . . —*Daily Telegraph*, September 2, 1908.

**JOSEPH PARKER (1830-1902)**

(34) He [Dr. Parker] has lived to become certainly one of the greatest—in the opinion of not a few the greatest—of the preachers of the age; and the predominance in him of the spiritual or religious instinct indicates the pulpit as his proper sphere. Yet, without doubt, had he chosen a secular platform and figured as politician, lecturer, or propagandist, he would still have been an orator of the first rank and a powerful force in social life, possibly commanding an even wider audience and attaining still greater popularity than are his to-day. His command of epigram, his extraordinary facility in the use of metaphor and illustration, his power of life-like characterisation in a sentence, his keen and ready wit, his light and sunny humour, his great gift of mimicry, make his society as enjoyable and stimulating as it is instructive and elevating.

(35) . . . He (Dr. Parker) studied the art of speaking, and diligently practised elocution. Long before he had left his teens he bought the speeches of Charles James Fox, and committed large portions to memory. He went up and down the quiet roads of Hexham declaiming the great speech on the Westminster Scrutiny, thus alarming certain ladies who were taking an airing in the adjoining fields. During the time of the Irish sedition trials he procured the speeches of Smith O'Brien, Thomas Meagher, and other orators. After studying them he pinned the newspaper slips to his bedroom wallpaper and paced the room vehemently pleading with an imaginary jury. Another exercise was to read aloud, as if to make a thousand persons hear his voice, the whole of Paradise Lost. Having committed the fifth book to memory, he harangued woods and fields, beast and birds, respecting the

dream of Eve. It was also his custom to commit large portions of the Bible to memory and utter these in his solitary walks, just as he would have read them in the largest public assembly.—Albert Dawson, *Joseph Parker, D.D., His Life and Ministry*.

(36) He became famous as a vigorous, stirring, and original preacher on conservative theological lines.—*Encyclopædia Britannica*, 10th Edition.

## CHARLES HADDON SPURGEON

(1834–1892)

(37) At twenty-two he was the most popular preacher of his day . . . He frequently spoke for nearly an hour, and invariably from heads and sub-heads jotted down upon half a sheet of letter paper . . .

Clear and forcible in style, they (his sermons) are models of Puritan exposition and of appeal through the emotions to the individual conscience, illuminated by frequent flashes of spontaneous and often highly unconventional humour.—*Encyclopædia Britannica*, 10th Edition.

(38) . . . But he had genuine oratorical powers and an irrepressible gift of humour, and both the manner and the theology of the older Puritan divines.—*Harmsworth's Encyclopædia*.

(39) He managed with the utmost skill a clear and sympathetic voice, while his gesture was easy and natural.—*Dictionary of National Biography*.



SHERIDAN KNOWLES' PROPHECY (MAY 12, 1854)  
CONCERNING CHARLES HADDON SPURGEON \*

Go and hear him at once if you want to know how to preach. His name is Charles Spurgeon. He is only a boy, but he is the most wonderful preacher in the world. He is absolutely perfect in his oratory; and, beside that, a master in the art of acting. He has nothing to learn from me, or anyone else. He is simply perfect. He knows everything. He can do anything. I was once lessee of Drury Lane Theatre; and were I still in that position, I would offer him a fortune to play for one season on the boards of that house. Why, boys, he can do anything he pleases with his audience! He can make them laugh, and cry, and laugh again, in five minutes. His power was never equalled. Now, mark my word, boys, *that young man will live to be the greatest preacher of this or any other age. He will bring more souls to Christ than any man who ever proclaimed the gospel, not excepting the apostle Paul. His name will be known everywhere, and his Sermons will be translated into many of the languages of the world.*—C. H. Spurgeon's Autobiography, Vol. I. chapter xxx.

\* James Sheridan Knowles, dramatist, born at Cork, 1784, died at Torquay, 1862. His tragedy of Caius Gracchus was performed in 1815 with success, and from this time he had a prosperous career as author, actor, and lecturer. About 1845 he retired from the stage. He became afterwards a Baptist preacher, and published several theological works. In 1849 he received a pension of £200 a year from Government. The following are among his principal works: "William Tell" (Drury Lane), 1825; "The Hunchback" (Covent Garden), 1832; "The Lovechase" (Haymarket), 1837.—Charles Annandale, M.A., LL.D., *The Modern Cyclopædia*.



## CHAPTER XIV

### EXERCISES FOR IDEAS AND FLUENCY

(*Third Series*)

xercises for Ideas and Fluency (Third Series), 172-190—Development and Extension of Ideas (division and sub-division of subject into parts represented by headings)—Exercise IX (A) Development of Ideas—Method of Practice, 173—Illustration, 174—Exercise IX (B) Development and Extension of Ideas, 175—Additional Examples of the Division of Subjects and of the Division and Sub-Division of Subjects, 178—Exercise X Exposition, 180—Exercise XI Paraphrase, 183—Exercise XII Reading Aloud, 185—Exercise XIII Composition, 188—Exercise XIV Repetition from Memory, 190

#### EXERCISE IX A & B

##### DEVELOPMENT AND EXTENSION OF IDEAS

(Division and Sub-division of Subject into parts represented by headings.)

##### (A) DEVELOPMENT OF IDEAS

Choose a comprehensive subject such as, for example, *locomotion*. Think about it and mentally accu-

multate some ideas. Then arrange the ideas (still mentally only) into sequential or chronological order. Now take up a pencil and sketch out a plan of "headings" to represent the parts into which the subject has been divided: do this in the following manner:—

LOCOMOTION	{	(1) Boats,
		(2) Railways,
		(3) Cycles,
		(4) Motors,
		(5) Aeroplanes.

Having done this, express the ideas set down in the manner of an extempore speech.

### METHOD OF PRACTICE

Throughout the process of the Exercise do not refer to books upon the subject chosen, nor record memoranda. Stand at the side of a chair and address an imaginary audience in a clear voice at a slow rate of utterance and with distinct enunciation.

Adhere to the subject as represented by the headings in the framework. Pass from one division of the subject to that which follows it, not in an abrupt manner but gradually. That is to say, let

the concluding sentences in the expression of the one idea lead into and blend with the opening sentences in the expression of the next. In other words *link* the ideas of the exercise together in a seemingly natural and graceful manner. The exercise should occupy at least five minutes. Do not hurry.

Think and speak simultaneously. Do not pause—rather than do so, introduce a superfluous sentence.

### ILLUSTRATION

Ladies and Gentlemen,

I can imagine that there are many persons to whom the subject of Locomotion would seem to possess very little interest, but to those here present this afternoon I think I may safely say that it is a topic of ever increasing fascination.

We need contemplate little more than the happenings of one hundred years in the world of mechanical locomotion to find ample food for immediate reflection and subsequent discussion.

BOATS.—Consider, first of all, the means by which the ocean-going vessels of to-day are propelled from one part of the globe to another, and call to mind the fact that but one hundred years ago not a single ship upon the ocean could boast of possessing any mechanical contrivance whereby she might cut her way through the waters of the earth in defiance of stream, tide, or wind.

THE "LINK."—This progress in mechanical locomotion is indeed astounding, but what shall be said when we turn our thoughts from the sea to the land and regard the locomotive engine?

LOCOMOTIVE ENGINE.—There it stands a great snorting monster, impatient to be gone. It waits but the touch of a skilled hand and its pent-up force is released with the result that many tons in weight are transported from here to there with as little apparent effort as a child might exert in dragging a toy cart from one side of a room to the other.

THE "LINK."—This means of locomotion may be described as both convenient and speedy, but not always as an enjoyable one. If we look round for some means of mechanical locomotion that will include an element of pleasure among its advantages, we must pause for a moment when we come to the bicycle.

CYCLE.—The bicycle has undergone most remarkable evolutionary changes, etc. et c. (Continue the exercise by expressing ideas upon Cycles, Motors, and Aeroplanes. Note well the presence of a "link" between each of the completed parts in the above illustration and imitate this method with the "headings" that are to follow.)

## (B) DEVELOPMENT AND EXTENSION OF IDEAS

Choose a comprehensive subject to be dealt with in precisely the same

manner as before, with the difference that some or all of the mentally accumulated ideas may now be **EXTENDED**. Accordingly, the subject chosen will not be divided into parts merely, as in the case of the preceding exercise, but each part will now be liable to sub-division.

Taking the idea of Decorations as a subject to be dealt with in the exercise, a framework (made up of *headings* representing the divisions and sub-divisions of the subject) might appear as follows :—

DECORATIONS	{	(1) Personal	{	(1) Finery, (2) Jewellery, (3) Medals.
		(2) Houses	{	(1) Tapestry, (2) Drapery, (3) Pictures.
		(3) Streets	{	(1) Trophies, (2) Flags, (3) Bunting.



## METHOD OF PRACTICE

Employ the same method of practice as in the 'A' section of the exercise. Take care to sketch the plan of the speech very neatly. Each of the sub-divisions of an idea should be dealt with and concluded before passing on to the next main idea and its sub-division: this refers equally to the preparing of the framework and the actual delivery of the speech.

In view of an illustration having been given of the manner in which Section A of this exercise should be carried out it has been deemed unnecessary to give an example of the practice of Section B.

When the student has expressed the three ideas (Finery, Jewellery, Medals) which appear in the framework as sub-divisions of the heading PERSONAL, he should then proceed to invent a link (without ceasing to speak), and by this means pass to the heading "Houses." He would then express his ideas upon the decoration of houses (Tapestry, Flags, Pictures) and then, as before, link the topic to that which follows it and proceed to a conclusion.

REMARK.—The student is at liberty to carry out both sections of Exercise IX with or without referring to the prepared framework. During the early periods of practice, it may perhaps be allowable for the student to glance occasionally at his plan of headings, but subsequently he will derive much more benefit from the exercise if, instead of so doing, he impresses a mental photograph of the framework upon his memory.

## ADDITIONAL EXAMPLES OF THE DIVISION OF SUBJECTS AND OF THE DIVISION AND SUB-DIVISION OF SUBJECTS

As required by the two sections of  
**Exercise IX**

	EDUCATION	$\left\{ \begin{array}{l} (1) \text{ Technical.} \\ (2) \text{ Commercial.} \\ (3) \text{ Classical.} \end{array} \right.$
CHARITY	$\left\{ \begin{array}{l} (1) \text{ Goodwill.} \\ (2) \text{ Indulgence.} \\ (3) \text{ Forgiveness.} \\ (4) \text{ Benevolence.} \\ (5) \text{ Mercy.} \end{array} \right.$	LOVE $\left\{ \begin{array}{l} (1) \text{ Filial.} \\ (2) \text{ Sexual.} \\ (3) \text{ Parental.} \\ (4) \text{ Philanthropic.} \end{array} \right.$
LITERATURE	$\left\{ \begin{array}{l} (1) \text{ Journalistic} \\ (2) \text{ Fictional} \\ (3) \text{ Technical} \\ (4) \text{ Biographical} \\ (5) \text{ Referential} \\ (6) \text{ Historical} \end{array} \right.$	$\left\{ \begin{array}{l} (a) \text{ Newspapers.} \\ (b) \text{ Periodicals.} \\ (a) \text{ Short Stories.} \\ (b) \text{ Novels.} \\ (a) \text{ Arts.} \\ (b) \text{ Sciences.} \\ (c) \text{ Manufactures.} \\ (a) \text{ Classified Facts.} \\ (b) \text{ Miscellaneous} \\ \quad \text{Dictionaries.} \\ (c) \text{ Encyclopædiæ.} \\ (a) \text{ Local.} \\ (b) \text{ National.} \\ (c) \text{ Universal.} \end{array} \right.$

ART	(1) Music	{ (a) Vocal.
		{ (b) Instrumental.
	(2) Painting	{ (a) Water Colouring.
		{ (b) Painting in Oils.
(3) Sculpture	{ (a) Plastic Work.	
	{ (b) Carving.	
	{ (c) Chiselling.	
(4) Speaking	{ (a) Conversation.	
	{ (b) Acting.	
	{ (c) Recitation.	
	{ (d) Oratory.	
SUCCESS	(1) Energy	{ (a) Rightly directed.
		{ (b) Profitably economised.
	(2) Method	{ (a) Adaptability.
		{ (b) Concentration.
		{ (c) Minimum labour.
		{ (d) Maximum result.
	(3) Punctuality	{ (a) Obligation to others.
		{ (b) Value of minutes.
		{ (c) Example to subordinates.
	(4) Integrity	{ (a) Faithful service.
		{ (b) Inflexible principles.
		{ (c) Will-power.

## EXERCISE X

### EXPOSITION

Explain difficult passages of poetry or prose-writing to an imaginary audience.

### METHOD OF PRACTICE

Select a passage of some 20 or 30 lines. Expound its meaning, sentence by sentence. Do not be deterred by the thought that perhaps the imaginary audience addressed may not consider the chosen passage to be a difficult one. Provided it is so to yourself the circumstance is obviously quite satisfactory for the purposes of the Exercise. I would mention, however, that I consider it to be a happy coincidence when a student lights upon some passage for exposition which appears to be very obscure at first reading, but which after a moment's reflection opens out to his mind and offers ample scope for extempore exposition.

To illustrate the exercise of exposition I will employ the following quotation from lines 63 and 64 of the third scene in the first act of Hamlet:

"Give thy thoughts no tongue  
Nor any unproportioned thought his act."

## ILLUSTRATION

Contemplating first of all the words "*Give thy thoughts no tongue,*" we may suppose that Polonius is advising his son to desist from babbling—to refrain from giving utterance to idle thoughts, lest by so doing he should bring trouble upon himself in the course of the journey upon which he is about to set out.

It may be, however, that Polonius wished to convey more than this. Perhaps Laertes would understand his father to mean that he should listen much and talk little—that he should learn all he can from the speech of others, but give no one the benefit of his own ideas: that he should take all and give nothing.

The element of cautiousness discernible in the first part of the advice seems to me to be very marked in the second—"nor any unproportioned thought his act." The word "unproportioned" may stand for "undeveloped," *i.e.* immature, in which case it would be evident that the old man was strongly opposed to his son's carrying out any design that has not been previously well thought over: in short, he is not to act upon impulse.

REMARK.—Do not confound this exercise with that which is to follow. Take notice that *exposition* does more than *paraphrase*, in that it delves deeper and goes farther. To expound a passage is to lay open its meaning, to



explain it, to interpret it : to paraphrase a passage is to say the same thing in other words with a view to making it clearer.

Both exercises are generally attended with most excellent results. They seem to lubricate mental machinery, and when a pupil is able to carry out successfully the one or the other he feels well-pleased with himself and he is encouraged to go forward confidently.



## EXERCISE XI

**PARAPHRASE**

Read a paragraph from any literary work and express the same idea in other words.

**METHOD OF PRACTICE**

The paragraph should be read once only, but in that one reading, the mind should be rigorously concentrated upon the ideas it contains, otherwise when the paraphrasing is to begin the student may find that the substance of what he has read has vanished from his memory.

When a paragraph has been once read and the effort to paraphrase it has failed do not make a second attempt with the same paragraph, but in every instance of mental failure to retain ideas pass always to the next paragraph, and try again.

Resist the natural desire to make a second trial with the same paragraph. Pass from section to section of the literature employed until success results.

**REMARK.**—Apart from the purposes of the exercise of paraphrasing, the faculty of mental concentration will be greatly accelerated in development by strict adherence to the terms of the exercise stated above.

## ILLUSTRATION

### ORIGINAL TEXT

"We have something to be grateful for even in the weaknesses of men like Burns.

"Mankind is helped in its progress almost as much by the study of imperfection as by the contemplation of perfection.

"Had we nothing before us in our futile and halting lives but saints and the ideal we might well fail altogether."—EARL OF ROSEBERY on Burns—"How to Speak Effectively," page 86.

### A PARAPHRASE OF ORIGINAL TEXT

Even in the errors of some great men we may discern a source of consolation.

Men and women are induced to raise themselves to a higher moral plane very nearly as much by scrutinising "the evil that men do" as by regarding their good works.

If the world's literature contained no records of good and useful lives except of those that have been lived by perfect men we might reasonably be encouraged in discontinuing our efforts.

There now follow three exercises whose names indicate the practices they involve. They are so much less technical than those that have gone before, and they have to do in so near a way with every-day practices, that they are in some danger of being regarded indifferently.

I will state these exercises as clearly as I am able and endeavour to make known to the student beforehand some few of the many benefits he may confidently expect to derive from their practice.

Of the three exercises referred to mention will be made first of **READING ALOUD**.

## EXERCISE XII

Read aloud passages selected from thoughtful literature, not always choosing fresh matter but rather giving the preference to favourite passages.

When familiar lines are employed read them as if it were the first time that the eye, the mind, and the voice had dealt with them.

### **METHOD OF PRACTICE**

Read slowly and thoughtfully, allowing time for every word, every phrase, every turn of sentence to leave an impress upon the mind. Read with a natural expression and a varying modulation, otherwise the matter read will not seem to be your own: it will appear to be what it really is—some one else's language—and that is not conducive to assimilation.

Remember when practising the exercise that on the present occasion you are reading aloud for your own benefit, not for that of an audience; you are reading to absorb not to impart. Let one-fourth of your mental faculties grasp the meaning of what is read while three-fourths seize upon the language.

The following selections are suitable for the purposes of the above exercise.

## THE BOOK OF ISAIAH

- “The return to Zion” . . . . . Chapter XXXV.  
 “Awake, awake ; put on thy strength, O Zion” ,, LII.  
 “Who hath believed our report ?” ,, LIII.  
 “Ho, every one that thirsteth” . . . . . ,, LV.  
 “Oh that thou wouldest rend the heavens” ,, LXIV.

## SHAKESPEARE

- “Julius Cæsar”—Act III. Scene i., lines 148-163, and  
 254-275 ; Act III. Scene ii., lines 76-231.  
 “Henry V.”—Act I. Scene ii., “Call in the Messengers,”  
 to Act III. Scene i. and Act IV. Scene iii., “Fare  
 you well.”  
 “King John.”—Act IV. Scene ii.  
 “Othello.”—Act I. Scene iii.  
 “Richard II.”—Act II. Scene i.  
 “Henry VIII.”—Act III. Scene ii.

## MILTON

- “Paradise Lost.”—Book III. From line 79, “Thus to  
 his only Son foreseeing spake” down to “nor from  
 thy Father’s praise disjoin.”

## MACAULAY

- “Milton.”—From “Milton did not strictly belong” to end  
 of essay.

## RUSKIN

- “Sesame and Lilies”—Lecture II., “Of Queen’s Gardens,”  
 “Oh, ye women of England” (commence paragraph  
 85) to end of lecture.

## ARNOLD

- “Light of Asia”—Book IV. From “Now, Princess ! rest ;  
 for I will rise and watch,” down to “if fervent search  
 and strife avail.”



The second of the three exercises is that of COMPOSITION. Its practice develops the faculty of sequence and induces the mind to sort out and arrange its ideas in proper order. Composition trains the mind to conceive and retain whole groups of ideas and to distinguish readily the essential from the superfluous.

The faculty of sight takes in a landscape and perceives things great and small in the single act of looking ; it dwells upon the most striking features and but glances at lesser objects. In like manner the mind of a speaker perceives a whole group of ideas upon a given subject and intuitively separates the obvious from the abstruse, the apposite from the irrelevant. Composition makes for exactness ; it strengthens the intellect and broadens perception ; it deepens thought and heightens the imagination. Thus may be improved many of the essential parts of an orator's equipment. (*Exercises in composition are suggested on the following page.*)

## EXERCISE XIII

(1) Write an essay (to occupy not more than the four sides of a sheet of notepaper) upon each of the following subjects :—

Art, Music, Literature, and the Drama.

(2) Mentally arrange a few thoughts upon each of the following subjects and reduce to written manuscript :

Atmosphere, Astronomy, Instinct,  
The Earth, Ornithology, Conscience,  
Evolution, Geology, Reason.

(3) Express in writing an opinion of the works of a famous author.

(4) Compose an appreciation of a great poet, an orator, and a statesman.

In connection with this exercise it may be well to remark that the politician must avoid political speech-writing; the general speech-maker must

avoid speech-writing, and the preacher must avoid sermon-writing. It were better to forego altogether the benefits from the exercise of composition than to compose a discourse that is intended for actual delivery.

The student-speaker should practise writing upon any and every subject, but he should not, nay, he *must* not, compose the matter he intends to speak, and, further than this, he should not attempt during speech to remember exactly any matter he has ever composed.

REPETITION from MEMORY is the last of the three exercises to which the student's attention is specially drawn in the present chapter. (*The exercise is stated at the head of the next page.*)

## EXERCISE XIV

Learn selected passages from the works of standard poets and prose essayists. Prefer short passages from many writers of varying styles rather than lengthy selections from a few authors.

The exercise of Repetition from Memory improves a speaker's phraseology, imparts strength to his language and vigour to his utterance. It brings the speaker into familiar acquaintance with the most skilful employment of words, and in the process his mind opens to the wonders of language. The studious learning and vocal repetition of immortal writings tend to make possible a nearer, fuller, and more appreciative understanding of the great medium through which the inspirations of great souls are conveyed to the common mind of humanity.

“This is the best of me; . . . this, if anything of mine, is worth your memory.”

JOHN RUSKIN.—*Sesame and Lilies.*

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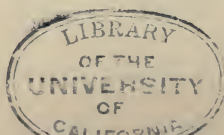
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